

Price, 25 cents

The Inland Printer

PAN-AMERICAN
NUMBER



JULY 1901

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

Use

Weston's Ledger Paper

*A little higher priced than other makes,
but its superior qualities justify
the additional expenditure.*

BYRON WESTON CO.
DALTON, ■ ■ ■ ■ ■ MASS.

Mills at DALTON, MASS.

Our SELLING AGENTS in CHICAGO
Are
BRADNER SMITH & Co.

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Selen Printing.

Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1900"
No. 1 Bond Regular List
"Commercial Bond 1900"
One-half Regular List
"Valley Library Linen"
For High-grade Papereries
"Valley Paper Co. Linen Ledger 1900"
A Strictly No. 1 Ledger
"Commercial Linen Ledger" } Lead all the
"Our Ledger" } No. 2 Ledgers
"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
"Old English Linen and Bond"
Standard for Fine Commercial Work
"Congress Linen and Bond"
The best low-priced Linen and Bond made
"Old Valley Mills 1900" Extra-superfine
"Valley Paper Co. Superfine"
As good as the best
"Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNRIVALLED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

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Established 1801

FIRST-CLASS FLAT AND FOLDED

PAPERS

These Papers recommend themselves
as unexcelled for Correspondence,
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Blanks and Important Documents.

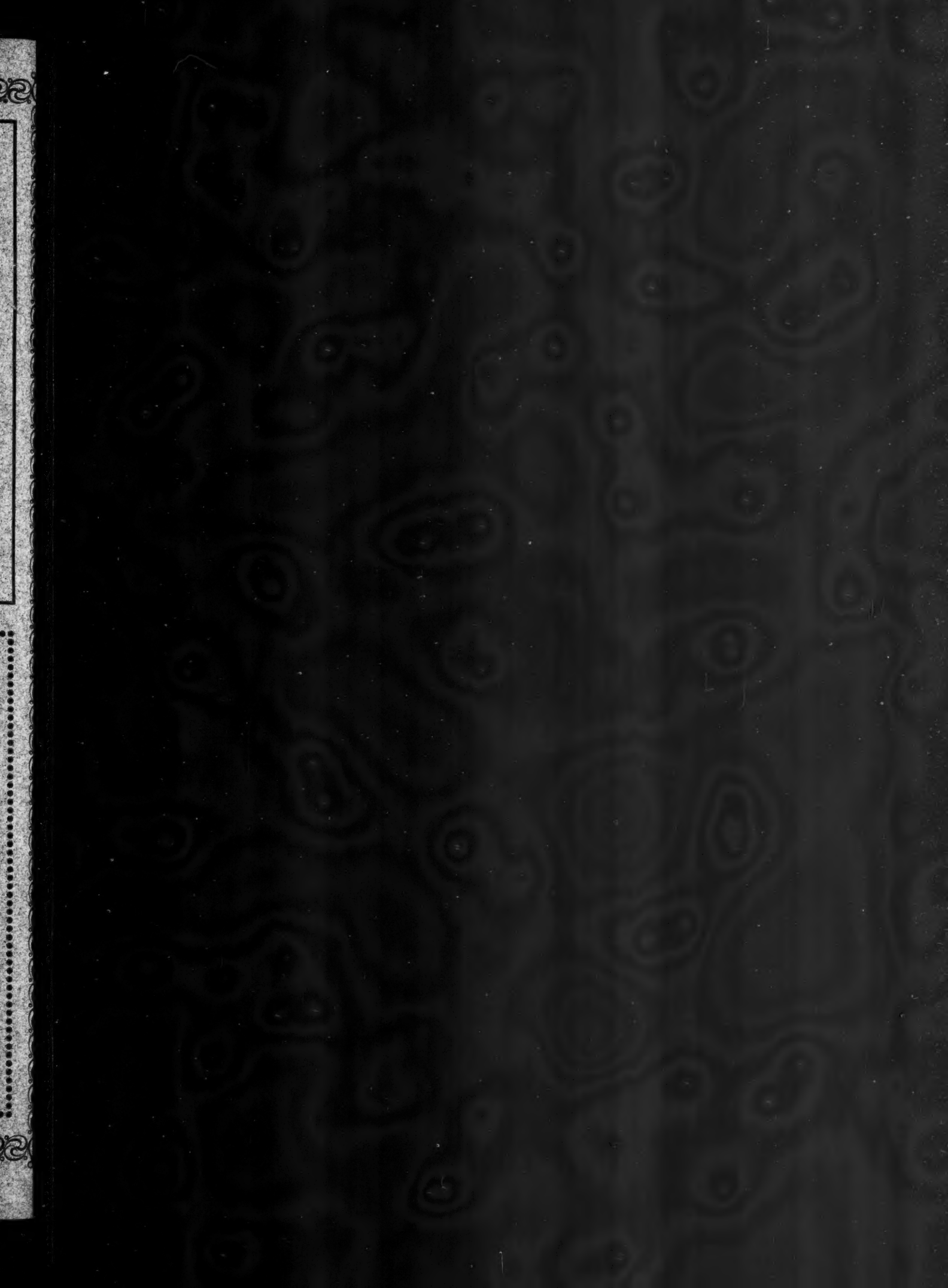
EXTRA SUPERFINE BRISTOL BOARD

WHITE AND CREAM,
ALL REGULAR WEIGHTS,
CARRIED IN STOCK.

Manufactured by

Old Berkshire Mills Co.

DALTON, MASS., U. S. A.



IF YOU COME TO OR THROUGH

Chicago on your vacation
call and see us.

If it's too hot to talk
business, we'll take a ride
on the lake.

EXCURSIONS LAKE MICHIGAN

SPECIAL BULLETIN

BUTLER BRANDS PAPER THE BEST

PRINTERS

from
OUT OF TOWN
may secure tickets
from the

**J. W.
BUTLER PAPER
COMPANY**

212-218 Monroe Street - Chicago

WITH THE **SIMPLEX** YOU CAN!

WOULD YOU LIKE TO?

Would you like to reduce the cost of your composition to less than half its present cost?

Would you like to set more matter on your paper and still have your composition cost less than it does now?

Your freshest and best news comes at the last minute—would you like facilities for getting in all the details without delaying the publication?

Would you like to get rid of the exasperating and often fruitless hunt for additional help, when there is a rush of important matter?

Would you like to be able to set up larger quantities of "country correspondence" and in this way add to your list of subscribers?

Would you like a typewriter on which, when your copy is written, it is already in type without further loss of time or expense?

Would you like to dispense with half of your type-setting force, and still be able to set up more matter than you are setting at present?

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Would you like to set more original matter and reduce the quantity of plate matter at less cost than your present amount of composition?

Would you like to beat your competitors in quality and freshness of news and save money at the same time?

Publishers in thirty-two States are doing all of these things with the aid of the **SIMPLEX ONE-MAN TYPE SETTER**. Doing them today and every day. They could not do them without it.

The **SIMPLEX** is reasonable in price, is sold for cash, or on easy terms, or leased with option of purchase.

WRITE FOR CATALOGUE AND FULL PARTICULARS TO

THE UNITYPE COMPANY

HERBERT L. BAKER, GENERAL MANAGER.

200 Monroe Street, CHICAGO. : : : : : 150 Nassau Street, NEW YORK.

The Earmarks

When in the market for a new machine it will pay you to look over the modern presses which you are urged to buy for the "earmarks" of obsolete, old-fashioned devices which they still retain.

Many a modern press possesses an old-fashioned bed movement.

Many a modern press possesses the unreliable side-rod impression mechanism, with split journal box.

Many a modern press is dependent solely on friction between the bearer on the bed and the rim of the cylinder to keep the bed and cylinder in register.

Many a modern press possesses the slow-closing gripper and the slow-lifting guides.

You will find a counterpart of each in the discarded press at the secondhand shop.

A press discarded because it had failed to meet the severe requirements of modern printing, in speed, impression or register.

What reason, therefore, have you to believe that any new and modern press in which is embodied one or more of these old principles of construction will not also fail you?

Is there not something in this?

About the "**Century**" we say to you simply:—

No such a principle of construction as forced the old press into the secondhand shop is embodied in it.

We alone are offering the trade a modern press of modern construction.

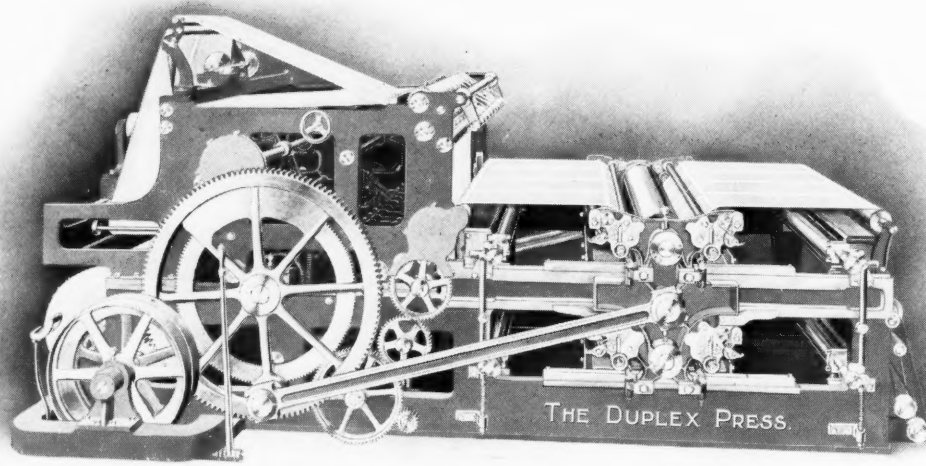
THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO

5 Madison Avenue, NEW YORK

189 Fleet Street, E. C., LONDON

THE DUPLEX



FLAT-BED PERFECTING PRESS

now everywhere in use throughout the United States and in Foreign Countries, is constantly increasing in popularity and favor.

It is so superior to all other printing machines for daily papers with circulations ranging from 2,000 to 15,000 as to have practically no competition in this field.

Its use is now so general as to demonstrate clearly its advantages and economies by the fact that those publishers using it get conspicuously "to the front," and everywhere maintain the lead. Many of them in their correspondence with us take the pains to say that "IT IS THE DUPLEX THAT DOES IT."

Our Customers Write Our Ads

Therefore send to us for Booklet entitled, "WHY WE USE THE DUPLEX PRESS."

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TIMES—Middletown, N. Y.
PRESS—
NEWS—Franklin, Pa.
NEWS—Lynn, Mass.

PRESS—Steubenville, Ohio.
GAZZETTA—Venice, Italy.
L'ADRIATICO—
EAGLE—Mt. Vernon, N. Y.
ENTERPRISE—Beaumont, Texas.

ENTERPRISE—Burlington, N. J.
UNION AND TIMES—Buffalo, N. Y.
GAZETTE—Lancaster, Ohio.
MOON—Battle Creek, Mich.
NEWS—Port of Spain, Trinidad.

Beware of Infringing Imitations, Which Will Be Prosecuted.

Duplex Printing Press Co.  **BATTLE CREEK,**
— MICH. —

The Ault & Wiborg Co.

MAKERS OF

Letterpress,
Steelplate,
Copperplate

and

Lithographers'

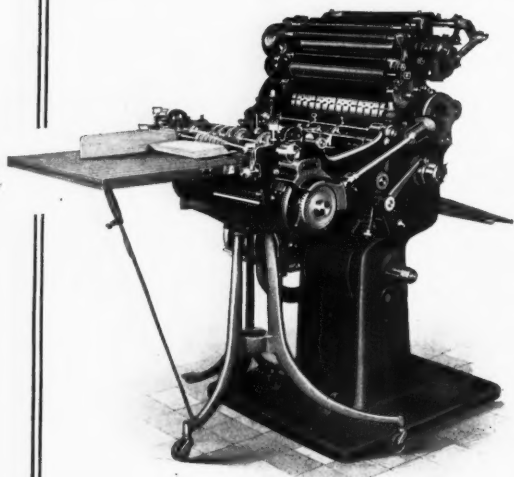
INKS

Dry Colors,
Varnishes,
Oils and Dryers.



Importers of
**Lithographic
Stones,
Supplies and
Bronzes.**

**Cincinnati,
New York,
Chicago,
Saint Louis,
London.**



AUTOMATIC SHEET FEED.

Self-Fed Presses



The Harris Self-Fed Presses are so far ahead of any other machines for job printing that they are a class by themselves. They represent the twentieth century way—the automatic way. They put right up to you the question,

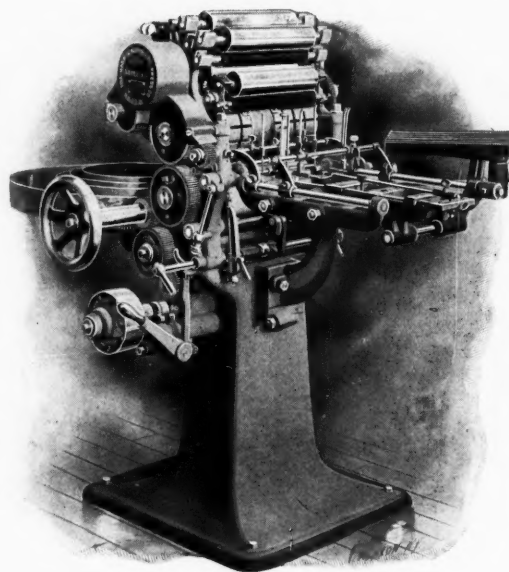
“Are You Slow, or Up To Date?”

There is a guaranty of speed and workmanship on every automatic device we sell. They do good work, they go fast, they make money.

If you don't get our Booklet, write for it.

Harris Automatic Press Co. *Niles, Ohio.*

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J.L. SHILLING
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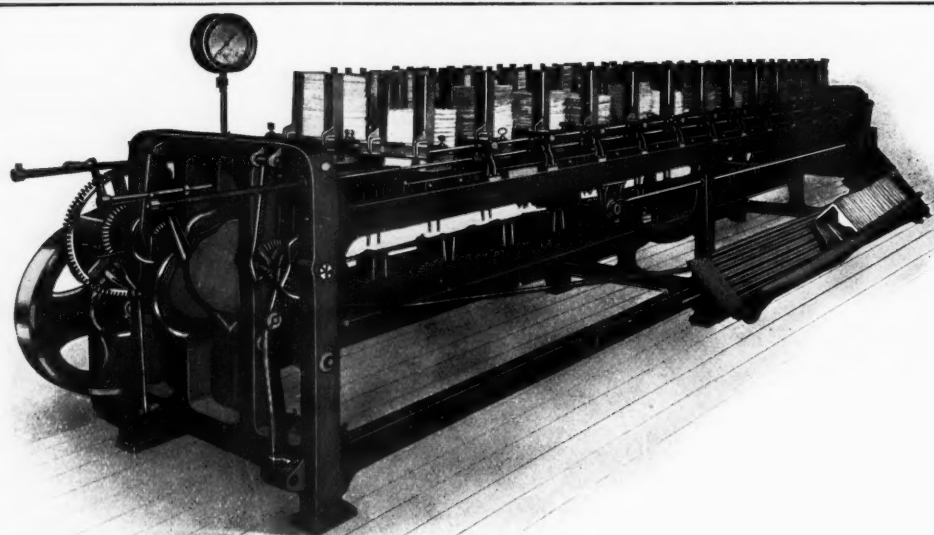
O.E. BINNER, Pres. & Rec. Mgr. New York Branch.

"SEVERE BUT SATISFACTORY"

That was the character of the test given to our AUTOMATIC SIGNATURE GATHERING MACHINE in a London bookbinding establishment, and early in April we received the following cable despatch from our European Agent:

"London April 4, 1901.

*Tests were severe but satisfactory. Machine
accepted; check follows. Shumaker."*



The Smyth Automatic Signature Gathering Machine

ITS THREE CARDINAL POINTS:

Speed & Accuracy & Compactness

Two operators are necessary: one to keep the signature boxes supplied, and another to take charge of the machine and remove the gathered books from the receiving trough. It will gather at the same time—

**Two books of 12 or less signatures each,
Three books of 8 or less signatures each, or
Six books of 4 signatures each.**

The machine has a capacity per day of over 15,000 complete books of from 13 to 24 signatures each. It is equally desirable for publishers of small pamphlets, catalogues, almanacs or similar work, its capacity for a four-signature pamphlet, for instance, being from 90,000 to 120,000 per day.

It stands four feet high and occupies 5 x 15 feet of floor space.

F. W. SHUMAKER, European Agent,
88 Chancery Lane,
LONDON, W. C., ENGLAND.

Automatic Machinery Co.
277 Dearborn Street, CHICAGO, U. S. A.



THE PRINTER

is a man I have a great regard for, and wish his profit ten times greater than it is."

—Poor Richard, 1739.

We agree with Poor Richard, and have little doubt that if he were alive today, he would advise the Printer, wishing to make his profit greater, not only to use OLD HAMPSHIRE BOND but to advertise the fact that he uses it. This is our advice, which we will help you to carry into effect if you write us.

HAMPSHIRE PAPER COMPANY

Makers of High Grade Papers, SOUTH HADLEY FALLS, MASS.

A. STORRS & BEMENT Co., Boston	CINCINNATI CORDAGE & PAPER Co., Cincinnati	MINNEAPOLIS PAPER Co., Minneapolis
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OLD HAMPSHIRE BOND

"Ye Choicest Product of ye Mille
that maketh only ye Choicest Papers"

THE PRINTER

is a man I have never met before, but I have heard much of him. He is a man of great energy and ability, and I am sure that he will be a great success in the future.

I have heard much of him, and I am sure that he will be a great success in the future. He is a man of great energy and ability, and I am sure that he will be a great success in the future.

HAMPDEN PAPER COMPANY
1000 North Main Street, Lowell, Mass.

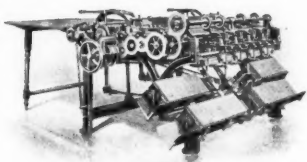
L D H A M P SHIRE BOND

The Standard Product of the Mills
that furnish the paper for the Standard Paper

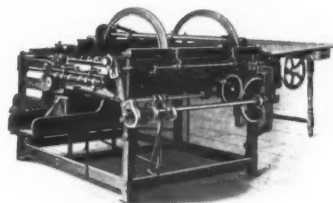


Dexter Folders and Feeders

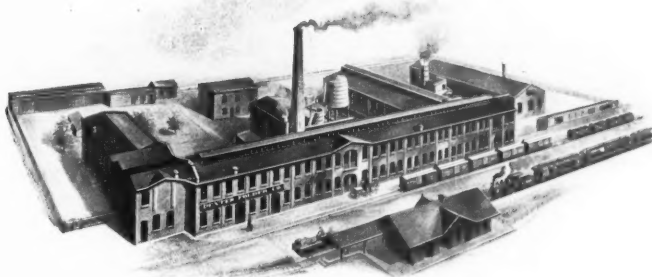
FOR ALL CLASSES OF WORK



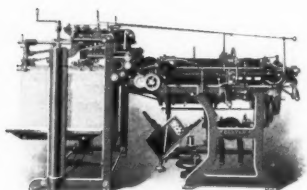
Dexter Quadruple Folder.



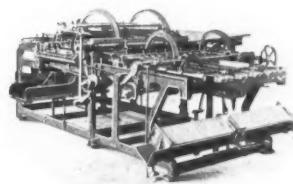
Dexter Special Combination Folder.



The Largest Paper Folding and Feeding Machine Factory
in the World.



Dexter Jobbing Folder and Feeder.



Dexter Special Periodical Folder.

We manufacture the largest variety of Folding and Feeding
Machinery and guarantee satisfaction.

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Sheridan's Perfection



THIS is the highest type of paper cutter built in 30 and 32 inch sizes, and the *only* machine of this size where the knife is drawn down at both ends, insuring an absolute evenness of cut. It has the smooth rotary motion of the high-priced machine, is fitted with steel gibs in the side frames, *combination* finger and flat clamp, and triple back gauge for bookwork. It is **RAPID, POWERFUL** and **ACCURATE**. The back gauge is regulated by a rapid dial wheel, one revolution of which carries it the whole length of the bed and the index shows instantly exact position of the back gauge at all times. The material and workmanship in these machines are the best, and they are as fully guaranteed as our more expensive cutters.

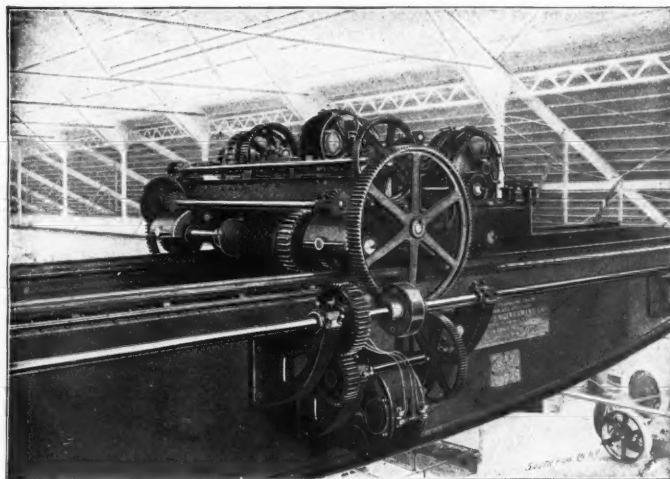
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Paper Cutters and Bookbinders' Machinery

NEW YORK — CHICAGO — LONDON

Electricity for Machine Driving

The invention of the Polyphase Induction Motor has revolutionized modern shop practice.

Polyphase Induction Motors are the culmination of efficiency and economy.



The operation of massive portable tools made possible by the flexible and reliable electric current as applied to Westinghouse Type "C" Motors.

Westinghouse Polyphase Motors Operating Crane for Indoor Service.

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DENNISON'S SPECIALTIES FOR UP-TO-DATE PRINTERS.
SUPPLIED IN ANY DESIRED QUANTITY.

SHIPPING TAGS
GUMMED PAPER
GUMMED LINEN
GUMMED LABELS
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HOOKS AND RINGS
GOLD, SILVER & COLORED SEALS.

DENNISON'S CLASP ENVELOPES.

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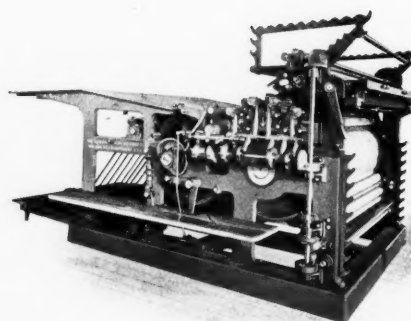
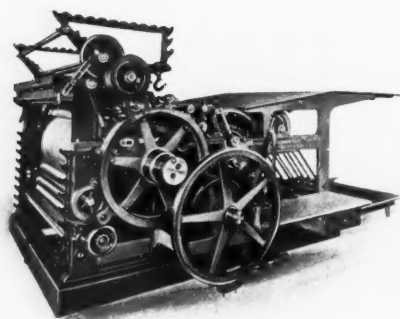
WE ARE SPECIALISTS IN THE MANUFACTURE OF TAGS & GUMMED MATERIAL OF EVERY DESCRIPTION. WRITE TO OUR NEAREST STORE FOR PRICE LIST & FULL INFORMATION.

Established 1844

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Dennison Mfg. Co.
BOSTON - NEW YORK - PHILADELPHIA,
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Dennison's
GUMMED PAPER



The Aluminum Plate & Press Company
 Makers of
Printing Machinery.

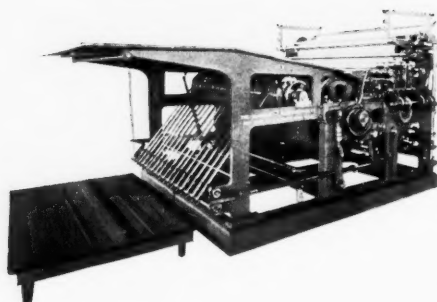
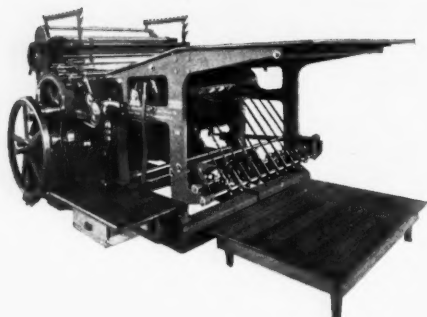
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 OF OUR
Rotary Printing Presses

In daily operation at the present time in the leading lithographic plants in the United States, Canada, England and Japan. Any lithographer contemplating purchasing a Rotary Press of either one, two or three colors, or any other kind of Printing Machinery, will find it to their interest to communicate with us.

The Aluminum Plate & Press Company

**Works: PLAINFIELD,
 NEW JERSEY.**

**Office: Hudson St., Cor. Spring St.
 NEW YORK CITY.**



IN THE
LOUISIANA
PURCHASE
TERRITORY



THE SANDERS

ENGRAVING CO. HOLLAND BLDG.
ST. LOUIS.

STANDS ALONE

as the largest finest & most complete
Illustrating, Engraving and
Electrotyping Establishment

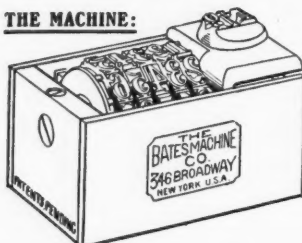
Send a two-cent stamp to cover postage for a copy of "Sowing,"
Sanders' latest art picture.

The Greatest Money-Maker Ever Offered to the Trade!

MODEL No. 27

The Only Absolutely Reliable Type-High Numbering Machine.

THE MACHINE:



THE FIGURES:

No 12345
(Fac-simile Impression)

THE SIZE:

$1\frac{1}{2} \times 15$ Inches

THE PRICE:

\$12⁶⁰
Net

STEEL FIGURES
ENTIRELY AUTOMATIC

FULLY GUARANTEED

BUILT TO WEAR
PERFECTLY ACCURATE

INSTANT SHIPMENTS---NO DELAYS.

ALWAYS IN STOCK

{ At American Type Founders Co's Branches,
Barnhart Bros. & Spindler's Branches,
Golding & Co's Branches,
Representative Dealers Everywhere.

We Excel in Designing
Special Numbering Machines
For Specialty Printers.

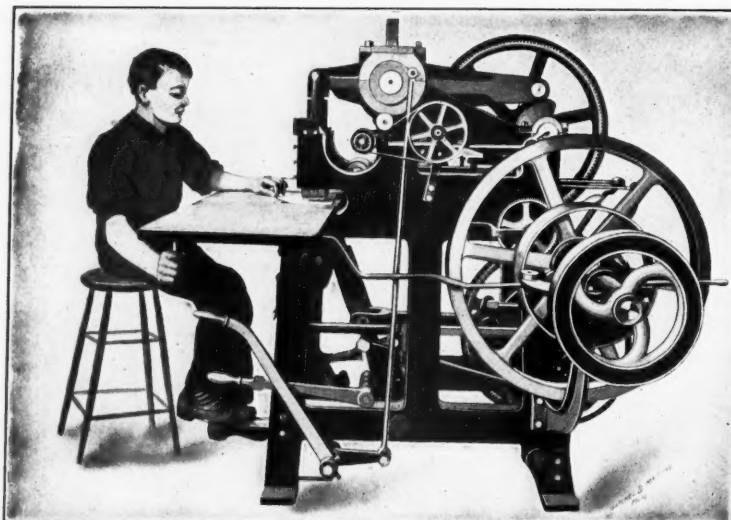
THE BATES MACHINE COMPANY

General Offices—346 Broadway, NEW YORK, U. S. A.

Branches—MANCHESTER and PARIS; LONDON—The Machinery Trust, Ltd.
Factory—706-708-710 Jamaica Avenue, BROOKLYN, N. Y., U. S. A.

THE "VICTOR" STEEL DIE POWER EMBOSSING AND PRINTING PRESS

THE ONLY ENTIRELY SATISFACTORY PRESS OF ITS KIND IN THE MARKET TODAY



THE VICTOR.

Size of Die, 3 x 5 inches.
Weight, 2,500 pounds.
Over all dimensions, 3 ft. 11 in. x 5 ft.

The Fullard Manufacturing Co., Inc.
624 and 626 Filbert Street, PHILADELPHIA, PA.

POINTS

Simple in construction.
Easy to operate.
Strength where it is required.
Will emboss and print from
1,000 to 2,000 per hour.
Will turn out perfect work.

WRITE FOR SAMPLES AND
FULL INFORMATION.

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why?

Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.
MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are,

Very truly yours,
CHARLES ENEU
JOHNSON & CO.
W. E. WEBER, Manager.



GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY.
President.

Send for the Peerless Booklet
and Free Sample to—

BINNEY & SMITH, Sole Agents,

For the **PEERLESS CARBON BLACK CO., Ltd.,** Pittsburg, Pa., U.S.A.

81-83 Fulton Street,
New York, U.S.A.
63 Farringdon Street,
London, E.C.

Every time your belt *Slips* you Waste Money.—STOP THAT LOSS!

**KAHN'S
HOLDFAST
BELT DRESSING**

IS WARRANTED

TO CONTAIN NO
INGREDIENTS
INJURIOUS TO THE
BELT
AN ELEGANT
PRESERVATIVE
AND ABSOLUTELY
WATER PROOF

BEWARE OF IMITATIONS

KAHN'S HOLD-FAST BELT DRESSING IS WARRANTED FREE OF ROBIN-TAR OR ANY INGREDIENTS DETRIMENTAL TO THE BELT, AND RETURNABLE WITHIN 10 DAYS IF NOT AS REPRESENTED. IT IS MADE TO PROLONG THE LIFE AND USEFULNESS OF BELTINGS + CASTOR OIL BEING ONE OF THE PRINCIPAL INGREDIENTS OF OUR FORMULA, AND KNOWN FOR ITS PRESERVATIVENESS OF LEATHER.

ORDER
**KAHN'S
HOLD FAST
BELT
DRESSING**

On ten days' trial. It will do the work.

Price, \$3 per Gallon
(About 10 lbs.)

Money refunded if not as represented

Ask your dealer for it—take no substitute—or write us. We will see that you get it quick. Printers and allied trades supplied by

THE F. WESEL MFG. CO.,
84 Fulton Street, New York
DAMON & PEETS,
Beekman Street, New York
CONNER, FENDLER & CO.,
Beekman Street, New York
NATIONAL BELTING CO.,
7 Ferry Street, New York

The trade supplied direct from

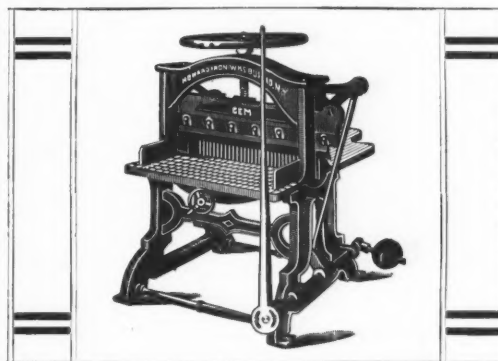
THE HOLD FAST BELT DRESSING CO.
Office—103 Gold Street, . . . NEW YORK CITY
Laboratory—171 East 119th Street

"GEM" PAPER CUTTER

Manufactured by

HOWARD IRON WORKS, Buffalo, N. Y.

Established 1847



The "GEM" has all improvements and is well known to the trade. Twenty-five years on the market.

ALSO

Victor and Diamond Hand and Power Cutters.

SEND FOR CATALOGUE. Mention Inland Printer.

The Mercantile Here You Are *Addressing Machine*



Insures
Accuracy
Neatness
Rapidity
Economy

A modern machine for addressing *Newspapers, Periodicals*, also for *Wholesale Merchants, Manufacturers, Insurance Companies* and others who send out envelopes, letters, circulars, bills, statements, quotations and correspondence. Soon pays for itself in the saving of labor, time, postage, paper, etc. Operated by foot power. Prints and moves the next address into place at one motion of the foot. Automatically prints same name twice if desired — once on bill and once on stub or envelope.

FOR CIRCULARS AND DETAILED INFORMATION, ADDRESS

The MERCANTILE MACHINE WORKS, 2535 Leo Street, CHICAGO

The *Ideal Hand Cylinder*

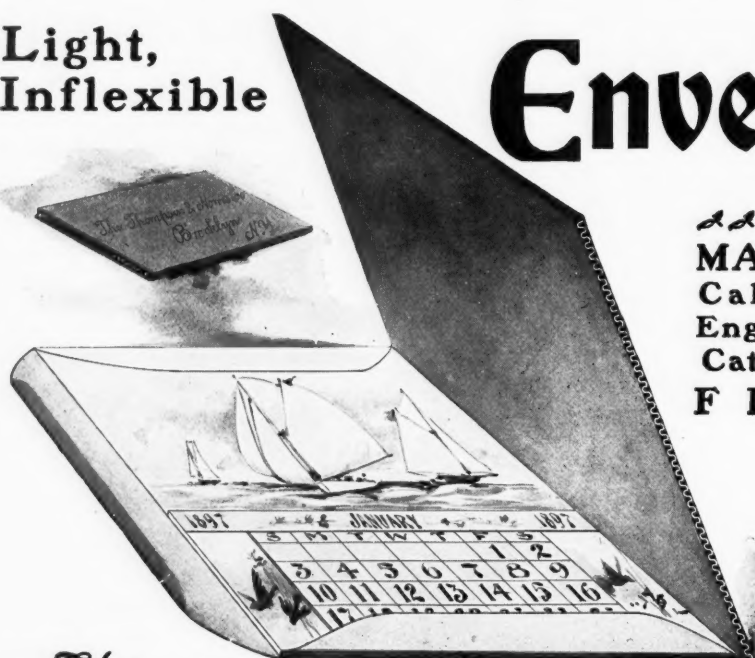


A press that readily turns out three or four hundred impressions an hour, and runs so easily that a boy or girl of fifteen can operate it. Over 700 in use. We have sold a whole lot of them, and they always fill the bill. They don't cost much, and are worth many times as much. Let us tell you about their good points.

ALL DEALERS SELL THEM.

Manufactured by **THE CHALLENGE—MACHINERY CO., 2553 Leo St., CHICAGO**

**Light,
Inflexible**



Envelopes

For
**MAILING
Calendars
Engravings
Catalogues
F L A T**

Our
CELLULAR BOARD
is excellent
for Mailing Electros

The
Thompson & Norris Co., Brooklyn, N. Y.

SUPERIOR COPPER-MIXED



UNIFORM-LINE TYPE

OVER 1000 SEPARATE FACES ON UNIFORM LINE

Uniform-Line Type permits the use of **heavy faces** along with light, all of them, no matter what the *style of letter*, **lining perfectly at the bottom** without any justification whatever if the faces are on the same body. If the bodies vary, the faces may be made to line in an instant by merely using ordinary point leads or slugs alongside the smaller sizes. Thus our

UNIFORM-LINE

Type makes possible all sorts of combinations, as caps and small caps, emphasized words, figures of different face and body from the text, etc., which were tabooed in printing-offices previous to our adoption of this system, because of the time unavoidably lost in justifying together faces cast on the old line.

We have every variety of body and display type cast on Uniform Line; the largest office can be completely equipped without the slightest delay.

All our type is cast from Superior Copper-Mixed Metal, which makes the hardest, lightest, toughest, and most durable type in the world. We have the greatest number of faces on Uniform Line by 33 1-3 per cent; it is no higher in price than type cast on the old system.

BARNHART BROS. & SPINDLER

Anti-Trust Type-Founders

183 to 187 MONROE STREET, CHICAGO, ILLINOIS

Superior Copper-Mixed Type is for sale by—Southern Printers Supply Co., Washington, D. C.; Great Western Type Foundry, Kansas City, Mo.; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Mo.; Great Western Type Foundry, Omaha, Neb.; Pacific Printers Supply House, Seattle, Wash.; Nicklin's Southwest Printers Supply, Los Angeles, Cal.; F. Wesel Manufacturing Co., New York, N. Y.; Miller & Richard, Toronto, Ontario; R. W. Hartnett & Bros., Philadelphia, Pa.; E. C. Palmer & Co., New Orleans, La., and by dealers throughout the world.



BODY SET IN PARAGON AND PARAGON ITALIC; DISPLAY IN OUR PLYMOUTH.

THE OPTIMUS

THE OPTIMUS

THE OPTIMUS

28

**BABCOCK
PRINTING PRESS
MFG. CO.,**

NEW LONDON, CONN.

New York, 38 Park Row.

**John Haddon & Co., Agents,
London, England.**

28

A strong, unyielding impression is the back-bone of a printing-press. A rigid impression is the most delicate one. Inflexibility saves time in make-ready, as every overlay counts for its full value. Weakness makes work.

In the Optimus is the heaviest side frame and the heaviest center girt, and upon these rigid masses, in all sizes except the Pony, are six equally rigid supports for bed under impression. The shorter bed of the Pony does not need so many.

The girt of the Optimus is not weakened by cutting away for a low-hanging rack, as in some others. The cylinder has steel bearings made unusually large and long, with close connections between cylinder and boxes.

Guttering is due to spring in the press. It means undue wear of form, and injury to machine. Weakness makes waste.

The Optimus will not gutter.

28

**BARNHART BROS.
& SPINDLER,**

**General Western
Agents,**

**183 to 187 Monroe St.,
CHICAGO, ILL.**

28

THE OPTIMUS

THE OPTIMUS

THE OPTIMUS

Great Western Type Foundry, Kansas City, Mo.
Great Western Type Foundry, Omaha, Neb.

28 28 28

St. Louis Printers Supply Co., St. Louis, Mo.
Minnesota Type Foundry Co., St. Paul, Minn.

Southern Printers Supply Co., Washington, D. C.

SET IN PLYMOUTH CONDENSED, MANUFACTURED BY BARNHART BROS. & SPINDLER.

*This is a
Specimen of our*

40c. Cut Black



HALF THE
RAILROADS
IN THE
COUNTRY
SPECIFY

Okie's
Copying
Inks
IN
CONTRACTS
WHY?
BECAUSE IT
IS THE BEST



WE GIVE
THE BEST
ALWAYS AT
MODERATE
PRICES

WE SELL

News Ink, - 4c.
(By the Barrel)

Peerless Book 15c.



SPECIMEN
BOOKS AND
PRICE LIST
ON APPLICATION



WE MANU-
FACTURE
ANY GOODS
YOU WANT,
AND
REMEMBER,
ALWAYS
THE BEST

F. E. Okie Co.

KENTON PLACE
Philadelphia

Manufacturers of
High-Grade Printing Inks

Keeping up the Pace.

Several years ago we started running insets in the INLAND PRINTER, showing our Forty-cent Half-Tone Black.

They looked well, and attracted attention and patronage. But our critics said, "That's all right, but they can't keep it up. It's easy to make one lot of good ink for a 'leader'; not so easy to keep it going year in and year out. Then, they have cuts picked out to suit the ink. Wait until they strike some lighter cuts."

And they have since been waiting to hear something drop.

And we have been working to keep that thing up.

We have kept it up.

We have worked the ink on about every kind of cut that's made. We have used it out of about every different lot we have made up. But the ink has always been O. K., and the results have always been kept at the top notch.

Those who want a *reliable* good ink will do well to study our specimens for the past five years. They are good, not "by jerks," but regularly.

To get along in this world you must strike a fast pace.

But don't make it so fast you can't keep it up.

F. E. OKIE COMPANY

Philadelphia, Pa., U. S. A.
Kenton Place.

Printed on Pure White Coated Book.



Made by Dill and Collins, Philadelphia.

A Trade Journal of a Higher Class

The Western Printer

supplements the regular monthly trade journal just as the popular monthly magazine supplements the daily newspaper.

¶ ¶ ¶ ¶ ¶ ¶ ¶

It is honest because the reading columns are not advertisements in disguise. It is exhaustive because it is edited with a view to getting away from the department idea. It is artistic because its illustrations either pertain to the text or are from famed paintings and engravings, and its editorials are of real practical utility.

¶ ¶ ¶ ¶ ¶ ¶ ¶

Because it gives one hundred of such pages (and of a better quality of printing) for fifty cents a year, and pages that "interest every printer everywhere," it has subscribers from Germany and South Africa to Sydney, Australia.

¶ ¶ ¶ ¶ ¶ ¶ ¶

Only two numbers have been issued, yet it is becoming famed as "the finest trade publication in the world." The July issue comes out on the fifteenth. A host of good contributors. Watch for it.

¶ ¶ ¶ ¶ ¶ ¶ ¶

The Stanley-Taylor Company, *Publishers*,
424 Sansome Street, San Francisco, California.
Eastern Office: 55 Market Street, Chicago, Illinois.

Let us Send a Sample Copy

Henry Lindenmeyr & Sons

Send for our Sample Book of
Specialties in Thin Papers

We have very large sizes in
French Folios

Our stock of this class is the biggest
and the best.

P R O M P T S H I P M E N T S

Paper Warehouses

32, 34 and 36 Bleecker Street
20 Beekman Street
New York

Chatham Bond

THIS is a first-class white plated bond paper, made from the best and strongest selected stock, prepared with great care, beaten a long time in the engines, made with pure spring water, dried slowly and carefully in the loft, finished by plating and carefully assorted. The rapidly increasing demand for this paper testifies to the fact that CHATHAM BOND is first class in every respect.

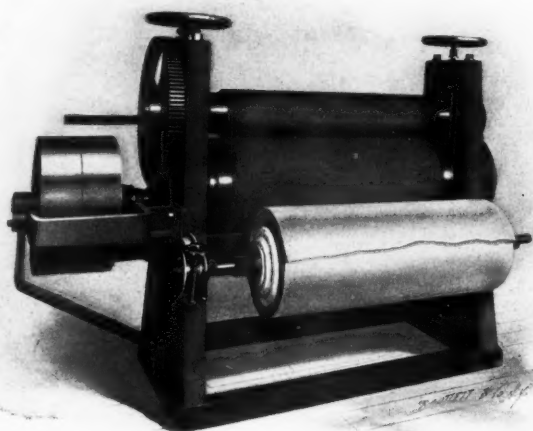
SEND FOR SAMPLES OF
Chatham Bond and Naples Linen

Keith Paper Company
TURNERS FALLS, MASS.

Roller Embossing Machines

FOR SHEETS OR FROM ROLLS

FOR THE SMALLEST PRINTER AND THE
LARGEST PAPER MILL



Sizes from 12 inches to 42 inches wide.

EMMERICH &
VONDERLEHR

Bronzing Machine Builders

Sizes from
14 x 25 to 64 x 64

191 and 193 Worth Street
NEW YORK

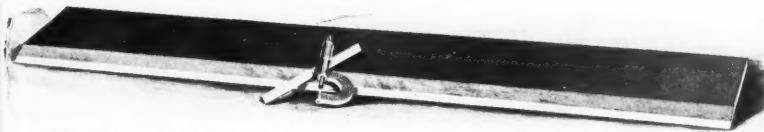
PAPER CUTTER & KNIVES &

The "MICRO-GROUND" kind.

The COES kind.

The stiff-edged, even-tempered,
accurate kind.

The economical kind, like this



To be brief—

The BEST KNIFE

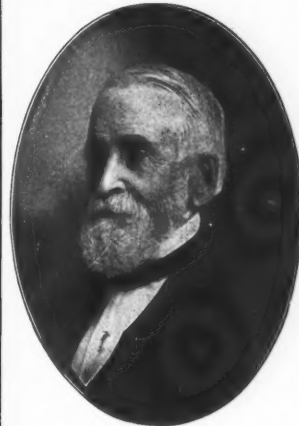
MADE.



*Souvenir if you mention this.
No mention—guess. & & & &*

1830

1901



LORING COES.

MADE ONLY BY

LORING COES & CO., Inc.

WORCESTER,
MASS.

WHO ALSO MAKE
ANY AND ALL
OTHER CLASSES OF

Paper Cutting Knives

DID YOU START *The New Century* RIGHT ?

SET IN
BLANCHARD
BLANCHARD ITALIC
CONDENSED BLANCHARD
AND LIGHT-FACE BLANCHARD

Invented and Manufactured by the

**INLAND
TYPE
FOUNDRY**

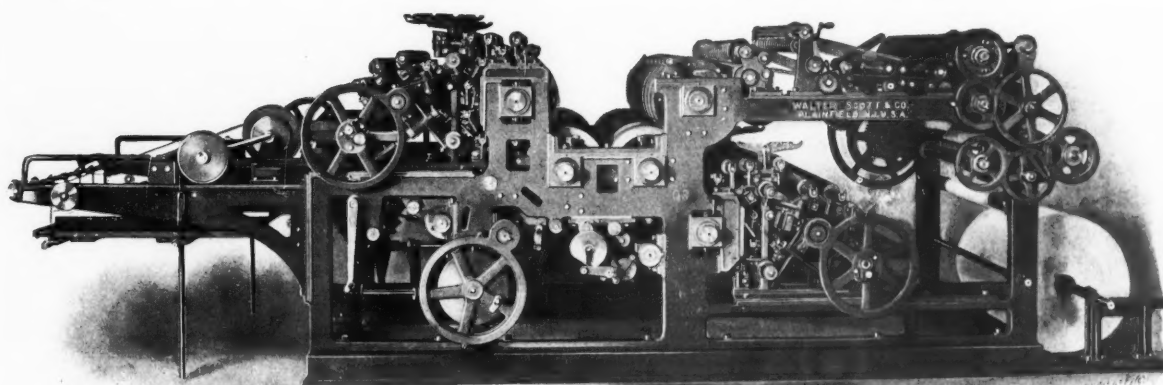
That is, by beginning
with

**STANDARD
LINE
UNIT SET
TYPE**

If so, you will not need to change during the whole of the Twentieth, for **OUR SYSTEM** of casting type is bound to last to the end of time. Others may talk of their "uniform" and other kinds of lines, but—because it is the **BEST**—

**STANDARD LINE
is the
ETERNAL LINE**

Saint Louis & Chicago



The Scott All-Size Rotary Web Machine—Class Q

YOU CAN MAKE MONEY
WITH A
SCOTT ALL-SIZE ROTARY
AS IT PRINTS
50,000 PER DAY.
ON ONE OR BOTH SIDES OF THE SHEET

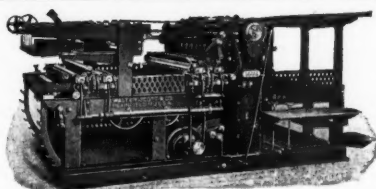
It prints catalogues, books, magazines, in fact, any kind of work that a flat-bed, perfecting or two-revolution press can do.

ANY SIZE SHEET DESIRED

can be had, as the cutting cylinders are constructed to cut off EIGHTY different lengths, and any width roll can be used.

All large printing offices should have one or more of these machines. They pay for themselves in a short time.

SEND FOR DESCRIPTIVE CATALOGUE TO OUR NEAREST OFFICE



Scott Four-Roller, Two-Revolution Press,
Printed-Side-Up Delivery.

WALTER SCOTT & Co.

NEW YORK OFFICE, Times Building
CHICAGO OFFICE, Monadnock Block
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, Winthrop Building
CINCINNATI OFFICE, Neave Building



**PLAINFIELD,
N. J., U. S. A.**

Cable Address
WALSCOTT, NEW YORK

**DON'T
USE
SQUIBS**

SEE THAT
YOUR BUSINESS AMMUNITION
BEARS THE
MARK
OF

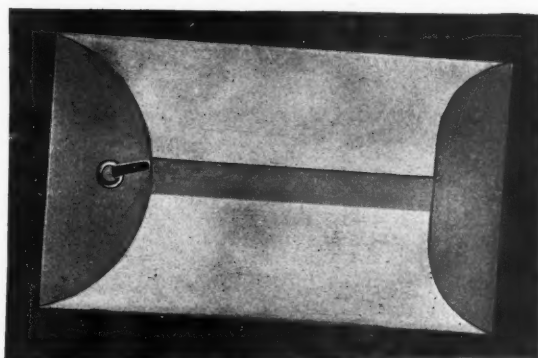
Reliability

BLOMGREN BROS. & CO.
175 MONROE STREET CHICAGO, ILL.

The advertisement is a black and white illustration. At the top, the words "DON'T USE SQUIBS" are written in a large, bold, serif font. Below this, the text "SEE THAT YOUR BUSINESS AMMUNITION BEARS THE MARK OF" is written in a smaller, bold, sans-serif font. In the center, a laurel wreath is superimposed over a large number of shotgun shells arranged in a grid. The word "Reliability" is written in a large, stylized, italicized font across the middle of the wreath. At the bottom, the company name "BLOMGREN BROS. & CO." is written in a bold, sans-serif font, with the address "175 MONROE STREET CHICAGO, ILL." below it. The background of the advertisement is a dark, textured surface.

BUFFALO ❸ ❸ MERCHANDISE ENVELOPES ❸

ARE THE
BEST AND CHEAPEST




THE BUFFALO LINE of Commercial Envelopes—

wood, rag and manila
—is unexcelled. ❸ ❸ ❸
Our samples and prices
tell the story. ❸ ❸ ❸ ❸



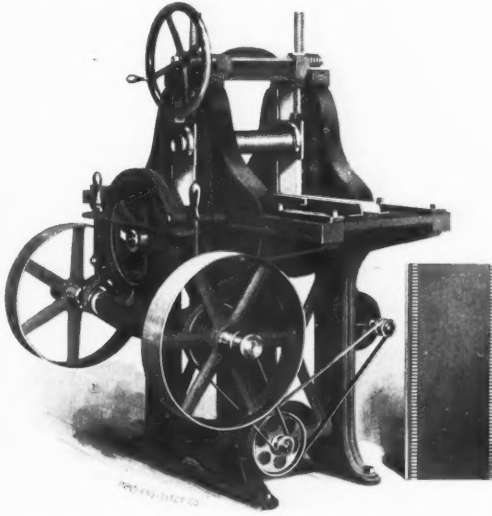
BUFFALO ENVELOPE CO., 47 N. Division Street, BUFFALO, N. Y.



SEND FOR CIRCULAR AND PRICES OF
OUR NEW IMPROVED HAND PRESSES

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.
Manufacturers of Printers' Machinery

MECHANICAL ILLUSTRATORS



**INDIANAPOLIS ENGRAVING
AND ELECTROTYPING CO.**
21-23-25 West Georgia Street, INDIANAPOLIS, IND.

Our customers say we give better service than they get elsewhere

N O W
in our new
and enlarged
quarters
Harrison and
Dearborn Sts.
Chicago

CHAMPLIN & SMITH

PRINTERS' MACHINERY
and Supplies of Every Description

TELEPHONE, HARRISON 1212

Western Agents
SIGMUND
ULLMAN CO'S
PRINTING INKS

We carry the celebrated
RIBBON-FACED
T Y P E
for typewriter circulars

Write for information about any
thing you may be in need of

REFLECTS
QUALITY



1925 SOUTH ST.
CINCINNATI

345 DEARBORN ST.
CHICAGO.

147 PEARL ST.
BOSTON.

THE INLAND PRINTER

OUR
HOUSATONIC BOND
is the *STRONGEST BOND* on the Market

Our Bond Papers
are sold by

MILLER, SLOAN & WRIGHT
New York City.

CENTRAL OHIO PAPER COMPANY
Columbus, Ohio

J. W. BUTLER PAPER COMPANY
Chicago, Ill.

TILESTON & LIVERMORE
Boston, Mass.

HUDSON VALLEY PAPER COMPANY
Albany, N. Y.

ANTIETAM PAPER COMPANY
Hagerstown, Md.

TROY PAPER COMPANY
Troy, N. Y.

HARRIS PAPER COMPANY
Detroit, Mich.

and other
Jobbing
houses

B. D. RISING
P A P E R
COMPANY
MANUFACTURERS OF
B O N D
P A P E R S



Housatonic, Massachusetts

OUR
HOUSATONIC BOND
is the *STRONGEST BOND* on the Market

HOUSATONIC BOND

is the STANDARD BOND on the Market

B. D. RISING
P. A. P. E. R.
COMPANY
BOND
PAPERS



Housatonic Bond

HOUSATONIC BOND

is the STANDARD BOND on the Market

THE GREAT POPULARITY OF THE

Perfected Prouty Job Presses

is no mystery, because they are NOISELESS, will run FIFTY PER CENT FASTER, are the most POWERFUL and best built presses on earth, and will outwear any TWO of other makes, and have these features which are contained in no other presses:

Four Inking Rollers

(others having three)

Two Main Gear Wheels

(others having one)

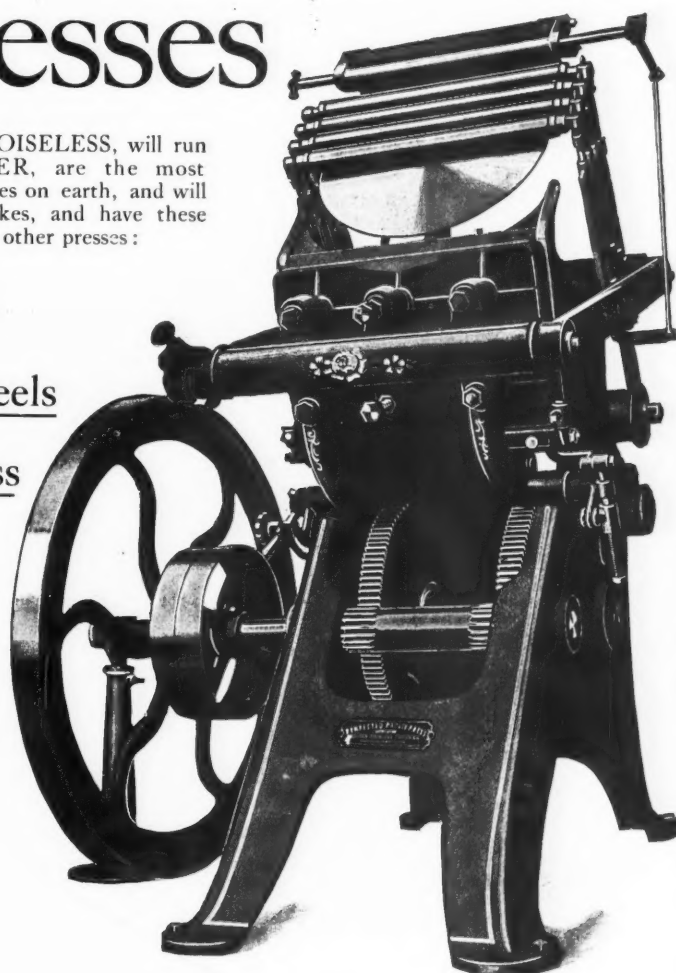
Not a Cam on the Press

(others having several)

We guarantee our press superior for

Half-Tone
Embossing
Color Work

and a money-maker for general commercial printing. The Ink Distribution is perfect.



CAN YOU AFFORD TO RUN SLOW, OBSOLETE PRESSES? We give the greatest value for the money and send presses on trial. Our presses are in the largest offices throughout the world. We make more direct sales than all other press manufacturers combined. *No Trust monopolizes our press.* Unlimited facilities. Prices low. Send for catalogue and discounts. Manufactured only by

Boston Printing Press Co.

7 WATER STREET, BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies, SALISBURY SQUARE, LONDON, ENG.

You are cordially invited to visit our exhibit in the Graphic Arts Workshop, Pan-American Exposition, Buffalo, N. Y.

CHARLES P. HOLDEN

DEALER IN

New and Secondhand Machinery FOR PRINTERS, BOOKBINDERS AND LITHOGRAPHERS

394 ATLANTIC AVENUE, BOSTON, MASS.

MOVING PRINTING PLANTS A SPECIALTY

We have in stock, ready for immediate shipment, the following machines :

CYLINDER PRESSES.

- 1 Brand New Whitlock, Two-revolution, 4-roller Press, bed 43x56.
- 2 Nearly New Whitlock, Two-revolution, 4-roller Presses, bed 35x47.
- 1 Nearly New Whitlock, Two-revolution Pony, 2-roller Press, bed 27x31.

ABOVE FOUR PRESSES ALL NEW BED MOVEMENT. FRONT DELIVERY.

- 1 New Whitlock, Two-revolution Press, 4-roller, bed 42x60, Napier movement, front delivery.
- 1 Campbell, Two-revolution, 4-roller Press, bed 40x60, front delivery.
- 1 Campbell "Double End," Two-revolution, 4-roller Press, bed 37x52, front delivery.
- 1 Campbell Pony, Two-revolution, 2-roller Press, bed 22x28, all front delivery, table distribution.
- 1 Cranston, Two-revolution, 4-roller Press, bed 38x55, rear delivery, table distribution.
- 1 C. B. Cottrell & Sons, Two-revolution, 4-roller Press, bed 38x55, rear delivery, table distribution.
- 1 Cottrell, Two-revolution, 2-roller Press, bed 40x60.
- 1 R. Hoe & Co., Two-revolution, 4-roller Press, bed 32x46.
- 1 Potter, Stop-cylinder, 6-roller Press, bed 31x53.
- 1 R. Hoe & Co. Drum-cylinder Press, 4 Rollers, table distribution, bed 35x51.
- 1 R. Hoe & Co. Drum Cylinder, 2-roller, bed 29x42.
- 1 Cranston Drum Cylinder, 2-roller, bed 36x48.
- 1 Cranston Pony Drum Cylinder, 2-roller, bed 21x28.
- 1 Babcock Pony Drum Cylinder, 2-roller, bed 22x28.
- 1 Whitlock Drum Cylinder, 2-roller, bed 28x40.

All Tapeless Delivery —

- 6 Adams Presses.

LITHOGRAPH PRESSES.

- 2 R. Hoe & Co. No. 2 Lithograph Presses.
- 1 R. Hoe & Co. No. 3 Lithograph Press.
- 1 R. Hoe & Co. No. 3½ Lithograph Press.
- 1 Cottrell No. 4 Lithograph Press.
- 1 Potter No. 2 Lithograph Press.
- 1 Potter No. 3 Lithograph Press.
- 25 Hand Lithograph Presses, all sizes.
- 1 Gelatine Power-press.
- 1 Kidder Rotary Power 48-inch Press.
- 1 Kidder Self-feed 10x15 Job-press, with cutting attachment complete.
- 1 Kidder Self-feed 10x15 Job-press, with cutting attachment and two-color attachment.
- 1 17x21 John Thompson Embossing Press.
- 1 Thorne Typesetting Machine, 11-point, with type.
- 2 Emerich Bronzing Machines, 34x50.
- 2 Harris Automatic "Little Wonder" Presses.
- 2 R. Hoe & Co. Hydraulic Presses, 12-inch, ram 500 tons.
- 2 Granger's Hydraulic Presses, 10-inch, ram 200 tons.

- 1 No. 3 Gally Universal Press, 14x22.
 - 1 No. 1 Gally Universal Press, 13x19.
 - 2 Golding Jobbers, 12x18.
 - 3 Nearly New Chandler & Price, 12x18.
 - 1 Nearly New Chandler & Price, 8x12.
 - 1 Brand New Perfected Prouty, 10x15.
 - 1 Brand New No. 18 Golding "Art" Jobber, 12x18.
- All complete with Steam Fixtures and Fountain.

- 20 Small Job-presses.

PAPER CUTTERS.

- 1 54-inch Seybold "Criterion" Hand-clamp Power.
- 1 53-inch Sheridan "Auto" Self-clamp Power.
- 1 33-inch Sheridan "Auto" Self-clamp Power.
- 1 44-inch Seybold "Monarch" Self-clamp and Hand-clamp.
- 1 38-inch Dooley Hand-clamp Power.
- 2 32-inch Dooley Hand-clamp Power.
- 2 38-inch "Star" Hand-clamp Power.
- 1 30-inch "Star" Hand-clamp Power.
- 1 32-inch "Acme" New Style Self-clamp Power.
- 2 30-inch "Champion" Hand-clamp Power.
- 1 33-inch Brown & Carver Hand-clamp Power.
- 1 30-inch "Peerless" Lever Cutter.

BOOKBINDERS' MACHINERY.

- 10 Brand New No. 6 Standing Presses, 21x29.
- 5 Second-hand No. 6 Standing Presses, 21x29.
- 3 Rotary Board Cutters, Sanborn & Sheridan make.
- 1 17-inch Sanborn Roller Backer.
- 2 24-inch Job Backers, New.
- 2 17-inch Job Backers, New.
- 1 No. 12 Sanborn Inker and Embosser.
- 1 No. 12 Sanborn Smasher.
- 1 4-rod Sheridan Inker and Embosser.
- 1 No. 10 Sanborn Embosser.
- 1 No. 4 Sanborn Embosser.
- 1 2-rod Sheridan Embosser.
- 1 Jones' Signature Press, with Hydraulic Pump.
- 3 New Jersey Wire Stitchers.
- 1 Universal Double-head Stitcher.
- 1 Latham Twentieth Century No. 0 Stitcher.
- 2 Morrison C-Wire Stitchers.

FOLDING MACHINES.

- 1 Dexter New Style Drop Roll Double 16 and Double 32; take sheet 40x54 to 24x38.
 - 1 Dexter New Style Drop-roll Double 16 and Double 32; take sheet 27x40 to 17½x26.
 - 1 New Dexter Double 16 and Double 32 Drop-roll; take sheet 31x42 to 16x25. This machine has an Economic Feeder with it.
 - 1 Brown Drop-roll Double 16; take sheet 28x42 to 20x28.
 - 5 Chambers Point Machines, Double and Single 16.
- We have several Newspaper Folding Machines.

We have also in stock 1,000 patent stereotype blocks, over 1,500 chases, special machinery of all kinds, stereotype and electrotypes machinery, 300 Hickok brass-bound boards, secondhand. All of the above machines have been rebuilt. Write for full particulars. Every machine will be guaranteed as represented.

CHARLES P. HOLDEN,

Telephone, 2563 Main.

394 Atlantic Avenue, BOSTON, MASS.

TRADE



MARK

THESE INKS
ARE THE

Standards

ADOPTED
BY THE
LEADING
PRINTERS
OF
THE WORLD.

TRADE



MARK

THE STANDARD PRINTING INK CO.

Sole Manufacturers of **CROW BLACK** And other High-grade Black and Colored Printing Inks

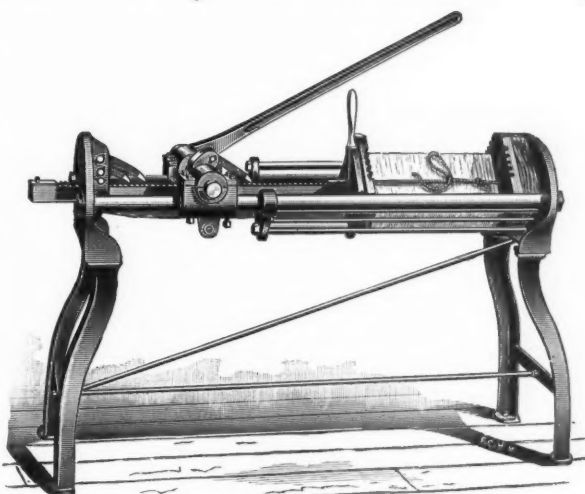
CHICAGO BRANCH 69-71 Plymouth Place CINCINNATI, OHIO

The Crawley Bundling Press

Price..\$125

Sixty Days' Trial

**For the Use of
Printers
Bookbinders
Publishers
Lithographers
Etc.**



◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

**THIS IS AN
ILLUSTRATION
OF OUR
MACHINE FOR
BUNDLING OR
TYING UP
FOLDED SHEETS
ETC.**

◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

Requires no belts or pipe connection, but is a portable press, very easily moved from place to place. It is much easier to take this press to the work than it is to bring the work to the press.

"Workmanship on Crawley's Rounder and Backer is A No. 1, while the work it does is superior to all other methods."

E. Crawley, Sr., & Co.
NEWPORT, KY.



THIS LEVER is the only appliance used to control the operation of the press by The C & C System

The "C & C Series-parallel" System of Control for Electric Motors

Has proven to be, after over a year's actual and uninterrupted use in many pressrooms,
The Most Perfect System
ever invented for the proper operation of
LARGE PRINTING PRESSES

Automatic ✧ *Simple* ✧ *Economical* ✧ *Reliable*

Be convinced by sending for and studying our descriptive Bulletin I. P. 138.

THE C & C ELECTRIC COMPANY
Central Building, Liberty Street, New York



OUR PRINTED SAMPLES

ARE OF GREAT VALUE TO EVERY PRINTER.
THEY HELP HIM TO SECURE AND KEEP BUSINESS

We place them free of cost in the hands of every good printer in our territory. No order is too small or too large for us. We do not sell to parties without good commercial standing or who can not furnish satisfactory references. Send us your references and secure our Price List and Samples.



The PAPER MILLS' COMPANY

WHOLESALE DEALERS, SELLING AGENTS, PAPER SPECIALISTS
215-221 WABASH AVENUE, CHICAGO



THIS CUT WAS MADE ON A

Crown Engraving Plate

The artist sketched it on the plate in twenty minutes; the stereotyper made the cast direct from original plate in twenty minutes more.

We have the quickest, cheapest and best method of making line engravings in existence. It is used by the largest daily papers, and, no expensive plant being required, is within the reach of the smaller publishers.

You do all the work in your own office. Any artist can use our plates without previous experience and as easily and as quickly as he can work on paper with pencil. Our process is thoroughly practical, in daily use all over the country, and we guarantee you will get satisfactory results.

Write us for information and prices.

Instruction by mail without expense to all who use our plates.

AUSTRALIAN AGENTS,
PARSONS BROS.,
MUTUAL LIFE BLDG., MARTIN PLACE,
SYDNEY, N.S.W.

Hoke Engraving Plate Co. Patentees and
Sole Manufacturers
ST. LOUIS, MO., U. S. A.

Crane's Ladies' Stationery

SOLD BY ALL STATIONERS
AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

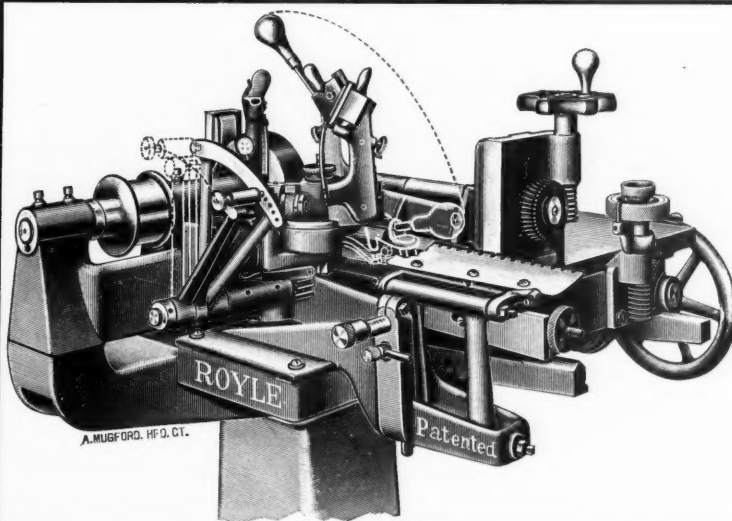
THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{8}$ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing $\frac{1}{4}$ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery
can be relied on as
represented. ■ ■ ■

MANUFACTURED BY
Z. & W. M. CRANE
DALTON, MASS.

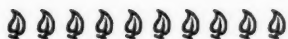


This Machine

is our Raised-line Beveler No. 3, the most elaborate form of Lining-Beveler we make. With it, very intricate series of lines can be readily made, and lines can be raised up from etched surfaces. : : : :

John Royle & Sons
Paterson, N. J.

WE DO
Edition Binding
OF EVERY DESCRIPTION
Casemaking and
Embossing of all
Kinds for the Trade



All orders promptly
attended to.
Estimates furnished on
application.

THE HENRY O. SHEPARD CO.

General Printers and Binders



OUR FACILITIES ARE COMPLETE for the prompt production of Book, Pamphlet, Catalogue, and General Printing and Binding. We do only the better grades of work, and solicit the business of firms or individuals desiring "something above the ordinary" at simply a consistent price for the character of work we turn out. The INLAND PRINTER is a specimen of our work. Correspondence is invited. Our salesmen will wait upon you by appointment.

THE HENRY O. SHEPARD CO.

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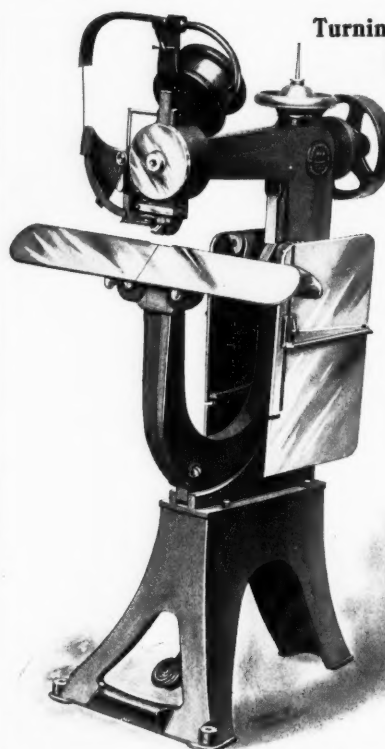
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Drawers—There are six drawers at the top. On the left-hand side, extending half-way through, are two pulling out from each side, and two drawers on the right-hand side at the top, reaching clear through, and can be pulled out from either side. These six drawers are ¾ inch deep and 11½ inches wide, and are intended to be used for storing metal furniture. Under these drawers are three large drawers, one reaching clear through the frame to be pulled out from either side, and two reaching half-way through, one being drawn from each side. These drawers are 3 inches deep by 22½ inches wide inside.

Chase Racks—At the bottom, on the side shown in illustration, are thirty-six racks for chases for 8 x 12 job press. On the opposite side are chase racks to accommodate eighteen chases for 10 x 13 job press, and eighteen chases for 12 x 18 job press. On the sides of the second tier of drawers, as shown in the illustration, there are eight compartments, four on each side of the frame, which can be utilized for string or small tools.

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15 "	5 " 6 "	
9 "	8 " 10 "	
24 "	2, 3 " 4 "	Cut 30, 40, 50 and 60 ems long.
20 "	5 " 6 "	
12 "	8 " 10 "	

A total of 500 yards of furniture cut into 1,562 pieces. This gives a better and larger assortment of wood furniture than is found in the Mammoth Case. The furniture is thoroughly oil soaked, and the length and width is stamped on the end of each piece.

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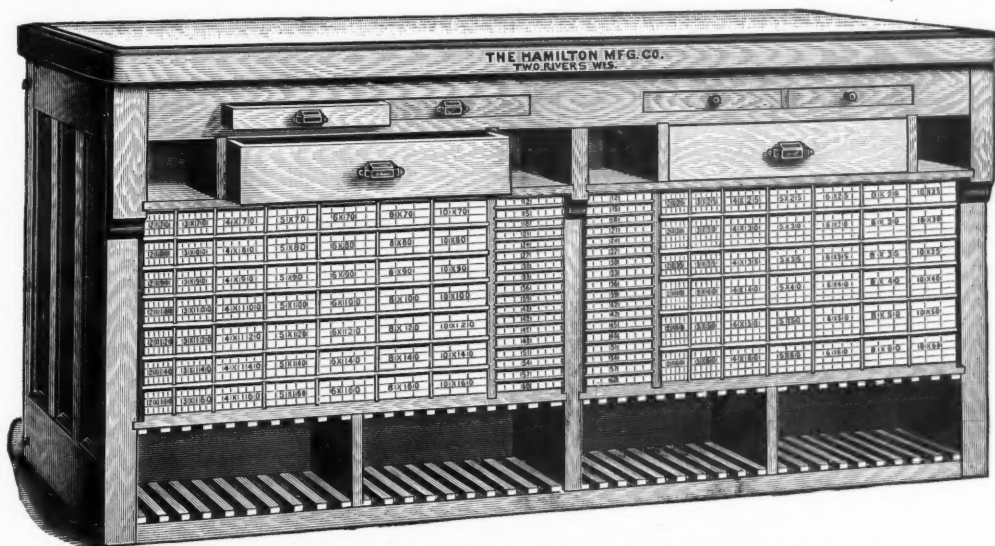
Price, complete, \$140—without the steel furniture, but including the labor-saving wood furniture.

Price of a font of reglet to fill the center racks, \$14.

Price of a font of steel furniture to fill the center racks, \$100. This font consists of 22 pieces of each length as mentioned above, except the 42-em length of which there are 44 pieces—a total of 396 pieces.

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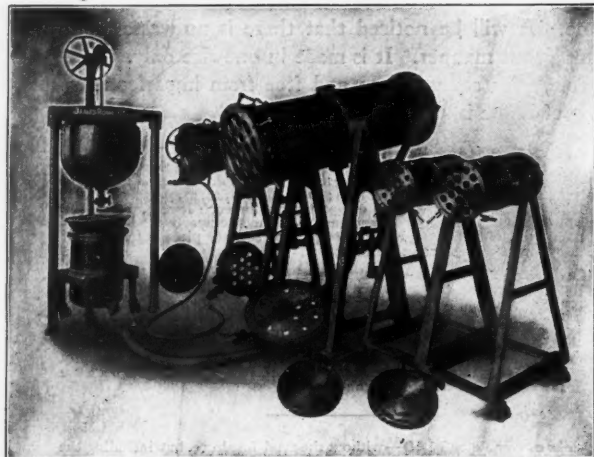
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












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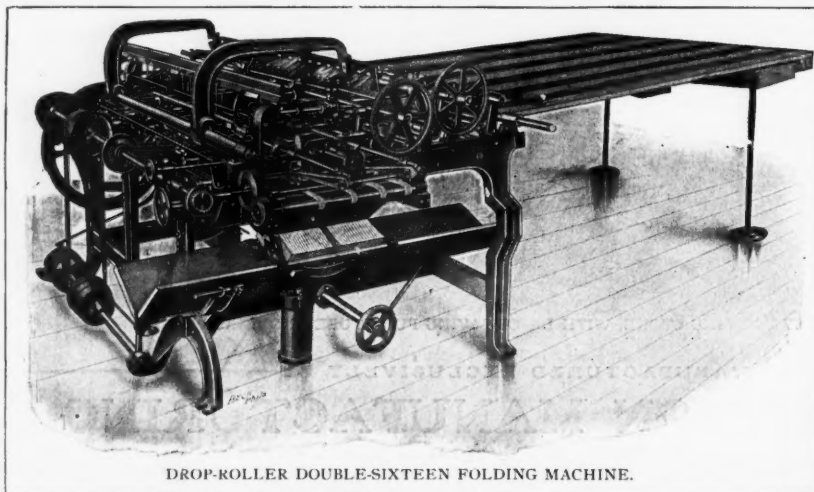
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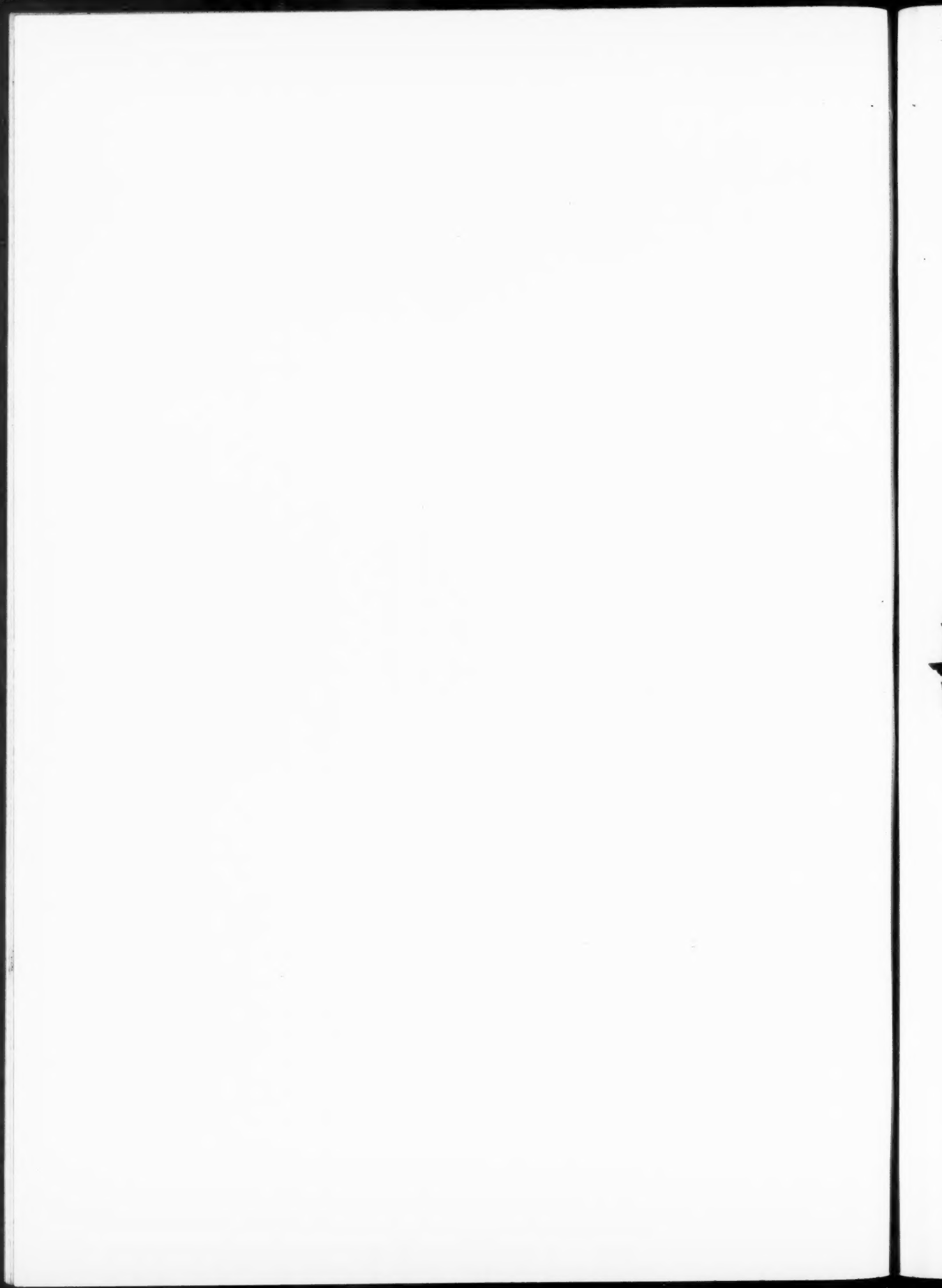
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The INLAND PRINTER

Pan-American Exposition Number

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

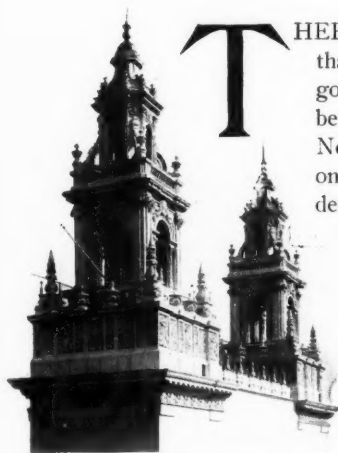
VOL. XXVII. No. 4.

CHICAGO, JULY, 1901.

TERMS { \$2.50 per year, in advance.
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THE UNCLEAN PRINTER.

BY LEON NOEL.



TOWERS OF MACHINERY BUILDING.

THERE is no gainsaying the fact that, if cleanliness is next to godliness, some printers must be exceedingly ungodly men. Nor is the printer's devil the only one to blame for dirt and destruction in the office. There

is enough good material in some "hell" boxes to make a good job, if a good printer could rake it over. Once upon a time I had an idea that a printing-office was a beautifully clean place, not exactly paved with gold, but none the less bright

and shining. I thought that everything went like clockwork, and that type fitted together as accurately as the cogs of a wheel. Alas, what a disillusion was the reality when I came into possession of a printing-office! Instead of clockwork it was more like plumbing, and pretty poor plumbing at that. Confusion reigned sublime, and to bring order out of chaos was worse than Hercules' task of cleaning out the famed though mythical Augean stables.

The printer-man should be above the frivolities of childhood, yet many have not gone beyond the days of dirt pie. They revel in dirt and dust. They wonder why they do not thrive in all this dirt, but only plants love dirt and flourish in it, and vegetables never come to anything but vegetables. The abundance of dirt is why dirty printers vegetate.

The dirty printer, for example, pulls a line out of a form, because he does not like the looks of it, and lays it on the stone, along with a lot of leads of various lengths, none cut to standard measure, a rule or two, and a handful of mixed spaces and quads, surrounded with furniture of assorted sizes and lengths. As he is a hustler he rushes the form to the press, and as he

has not provided a supply of proof paper, he tears up several sheets of the paper that comes handiest. Meanwhile the devil comes along and, scraping the whole of the litter on the stone into a heap, makes a show of sorting it out, but deposits the type and leads in the hell box or in the nearest case which has any empty boxes in it.

When the pressman takes his press proof, he finds a number of letters with scratched faces, and back the form goes to the stone, where the aforesaid dirty printer unlocks it and lays his shooting-stick or quoin-key on the form while he is pulling out the disfigured type, and wonders how it got defaced, when the evidence is before him. Perhaps he can not find the mallet, and takes a piece of metal furniture to whack the shooting-stick with, or takes the shooting-stick to unlock a mechanical quoin if he can not find the key. The metal furniture gets battered and does not fit accurately when it is put back into the form, and he yanks it out and pares down the bumps with his jack-knife. If a line is too loosely spaced he splits a chip off a piece of furniture and drives it between the letters, with the handle of his jack-knife, and probably hits the face of the type once or twice, if not oftener. If a letter sticks up he does not unlock the form, but takes the planer and drives it down to bed-rock as if he were driving railroad spikes. In fact, it is a question whether this man would not do better driving spikes for a living.

This man's brother works at the case. He fills galleys at a speed that makes you think he is a rapid compositor, but the galley proof tells a different story. That proof makes the proofreader, hardened man that he is, shudder; it would make a clean compositor throw up his job; it would be easier to set it all over again, but the dirty compositor takes a day to correct his half-day's work, and does not take a hint to set from a clean case thereafter. He throws in his type as if he was playing at ring toss, and he never looks at his stick when he sets up any matter. What is the



proofreader for, but to find errors for him? If he pies anything he puts the pi in his pocket and takes it home to fire at the cats who serenade him o' nights with Wagnerian melodies. Or perhaps there is a knothole near by in the floor, and a knothole is the dirty compositor's greatest convenience when he has pi to dispose of surreptitiously. He never thinks of putting leads back in the rack; he simply lays them down in some convenient out-of-the-way place and forgets where he put them. As for a line or a word in italic, or any other face different from the body-type, he simply pockets it or puts it down the knothole; that is good pi stuff.



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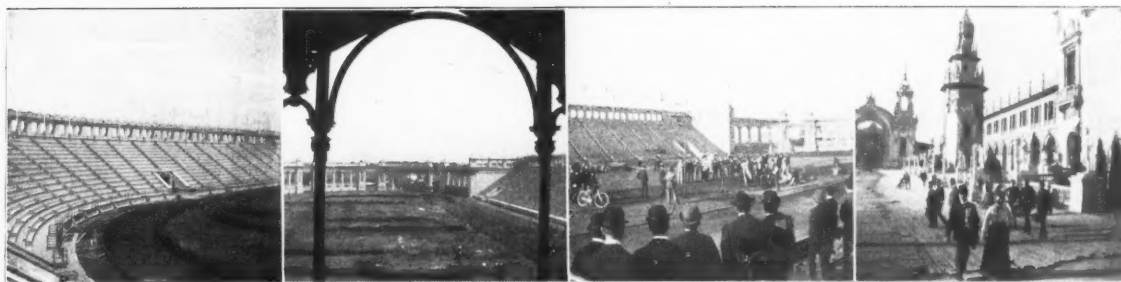
"The Arts," for Court of Fountains, by Charles A. Lopez.

The floor around and about this dirty compositor's stand is strewn with type that has fallen, and he walks over it as if he was in receipt of a goodly percentage from the typefounder for creating a demand for fresh type supplies. It is ground into the floor, dirt is ground into the type, and to make it stick it is no doubt generously besmeared with tobacco juice by the dirty

compositor. When the devil sweeps the floor he scoops it all up, type, dirt and tobacco juice, and as he is then economical, at the wrong time, he puts all carefully into the hell box; for old type-metal, you know, is worth as much as 6 cents a pound.

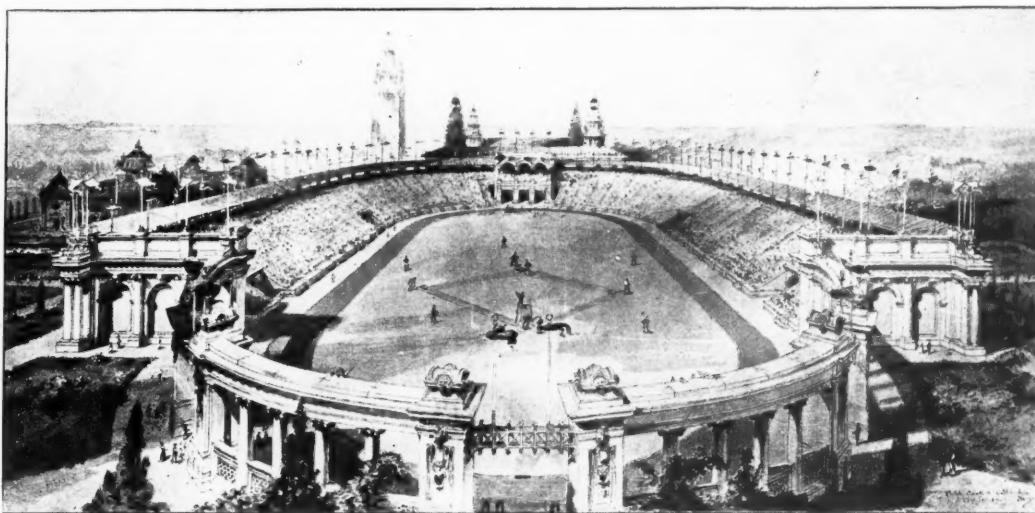
His boon companion, the dirty job-compositor, selects type for a job from cases that seem to have enough letters for the lines. He gets one line, all but one letter, and then throws it in again, if he does not leave it standing in unstable equilibrium on some shelf or ledge, ready to be thrown down by some jar. He rushes to the lead-cutter and cuts up twice the number of leads that he needs, and always takes a new strip if he can find one; he never thinks of hunting up scraps that may be cut down. Rule is served the same way, and he never puts the strips back in their place, if they ever had any special place. He just lays them down to take care of themselves. If a line gets off its feet he does not set it up again; the man at the stone will do that for him with the planer and a hammer, if the mallet is not handy. If he locks up the form he picks up a handful of furniture and just chucks it into the chase. He uses any quoins that come handy and the form looks as if it were a sample board of quoins, while there is not a piece of furniture in it of the same length as any other. He lifts it and finds it rather wobbly, but as long as he gets it off his hands that is all he cares about. If it falls to pieces while on the way to the press, or if the type pull in the press, what does he care? The pressman ought to be more careful.

The dirty pressman wipes the ink plate with a greasy piece of waste, if he wipes it at all, and pieces of lint meander in spidery lines across the inked plate, while the ink will not take, in spots, because the plate is oiled. More likely he does not wipe the plate at all, but lets the ink stay on from week to week, because, being dirty, he likes mud, and that is what the ink on such a plate looks like after a few days' liberal dusting. If he uses red ink after black he does not wipe the edges of the plate clean and loses a lot of ink because he must wipe it off again or run the job in off-color red. He does not believe in little and often in the oil question, but gives the joints a good, big dose of oil once in a while, regardless of oil-holes, which are usually filled up with dust. His times for oiling are regulated by the squeaks of the press. If it squeaks a little he thinks he will oil it; if it begins to squeak a little louder, he says to himself, "I must oil it," and when it squeaks



with a piercing voice that cries out for help so loud as to be heard a block away, he gives it its medicine to quiet it. As a consequence the press is exuding oil from every pore, where it is not wanted, and drops of oil smear the tympan sheet or smudge the paper that is fed to the press, while the floor around the press is worse than the deck of a whaler after trying out seventeen dozen whales. If the dirty printer makes an offset, he keeps on printing, and lets the customer find out about it and wonder what happened. He is not always careful to register his jobs accurately, and he does not always feed to gauge; as long as he prints the form somewhere on the paper he is satisfied that he

cared for. Those few sheets that were grabbed up from the ream of hand-made paper to take proofs of a poster on were just enough to make it short for that nice job that you had selected it for. There is a ream or two of paper that was thrown on the floor, and is dirt-specked and rumpled and ruined as far as any clean printing is concerned. Here is a bundle of cut cards which the devil used for a step to reach some bundles on a high shelf. A cover was left off that box of envelopes and they, too, are dust color, but perhaps they can be worked off on some one who wants a cheap job. That bunch of tags tied together in a hard knot was left over from a small job, and are just the thing



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Seating capacity, 12,000.

has done his work. If he gets his fingers oily or dirty, he wipes them on his trousers, for he does not have time to put on overalls, and perhaps he gets them approximately clean, but the finger-marks will appear along with the type, and perhaps he may hand down one or two thumb-marks to posterity. He is not over-careful about keeping the sheets stacked up straight, and he often rumples them when he grabs up a handful; but then, what's the odds, as long as they are out of the way?

The stockroom is pretty well stocked with paper in this dirty printing establishment, but it's not very well

for another, but the knot will not untie. The paper-cutter is rusty as to its bed and dull as to its edge, and a little bit rickety because some one tried to cut too much at once and strained the joints, but it will do for a while longer, no matter if it does tear instead of cut, and that on the skew.

The counting-room, if such an office has a counting-room, is just like the shop. The samples are all piled together in a big box and covered with dirt. The man who looks them over asks for soap and a towel, but even the soap is dirty and the towel is black enough for crêpe; indeed, it ought to be hung outside the printing-



house door for a sign, for the painted sign is so dirt-encrusted that it might as well be a smoke-smirched blacksmith's sign. Indeed, some blacksmiths' shops are cleaner than some dirty printers' shops. Look at the dirt-covered windows; no curtains are needed, for the dirt is an effectual screen. Look at the dusty spiders in their dust-laden webs; and hear the flies buzzing

cleaned up after his work was done. What money he made was spent in buying new material to take the place of that which was wasted, and he has no father to return to as the prodigal son had. People put up with his work because there is no other printer in town, but when that other one comes they give him their work, and the dirty printer shuts up shop and swears at the other pirate who has robbed him of his business. But that's the way of the world; people like order and cleanliness, and they will have it if they can get it, even in printing. But dirt is everywhere, even where we do not want it, and dirt means waste and destruction, and people want just as little of it, out of its place, as possible.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

XXII.—ALLOWING CREDITS AND COLLECTING BILLS.

MANY a business other than newspaper publishing has been ruined by extending credit indiscriminately. It frequently takes but a few bad debts, particularly in a new enterprise, to turn a profit into a loss, and it is often better to reject business where there is doubt of the responsibility of the customer than to accept it and be unable to collect the bill.

In a previous chapter the question of allowing credits and collecting subscription accounts was discussed, so that what is said here is intended to apply to advertising. In making contracts for foreign advertising, an agreement should never be made to accept payments annually or semi-annually, or even quarterly unless the advertiser is one in whom there is absolutely no doubt of financial responsibility. Some unscrupulous advertisers, apparently sound financially, have, with one excuse or another, asked for long credits, offering two and three year contracts which call for large sums of money, with no other intention than to secure six months' or a year's advertising without cost, and if you attempt to force collection, you will be told by the local attorney or collection agency that "there seems to be no chance of collecting this account, as the concern has no visible assets, and we already have unsettled claims against them." The only way to avoid such difficulties is to insist that payments shall be made monthly, and if the advertiser fails to fulfil his part of the contract, cut out the ad. and avoid further loss. Another disagreeable feature of these long-credit con-



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PAN-AMERICAN EXPOSITION.

"Lyric Music," for Temple of Music, by Isidore Konti.

about, and look at that one that got caught in the press and was squatted on the paper. Look at the dirty floor; a broom would make no impression upon it now; it would take a hoe to move the dirt; and look—but let us cease looking; the subject is too painful.

Yet we ought to look at the dirty printer once more—a long, last look when he has finished his dirty career and at last returned to dirt whence he came. No eulogy is spoken at his grave. His cleaner brother has succeeded where he failed. The poor man has worked hard, early and late; he has not had time to wash his face and hands clean, yet he has never succeeded because he was always in a hurry and never



tracts is that even after you have carried a large ad. for six or eight months, and have become suspicious of the responsibility of the advertiser, you are powerless to collect, and will forfeit all right to your claim until you have fulfilled your part of the contract and published the ad. for a full year.

In fact, credit should not be extended at all unless reasonably sure that the advertiser is a responsible one. If any advertiser with whom you have not previously had dealings, and of whose standing you can secure no information, becomes angry when asked for cash with order and refuses to place the advertising with you, it is usually a good sign that you have escaped a bad debt.

With local advertising there is a better opportunity to become acquainted with the advertiser and to know his responsibility, but in all cases, even where the credit is of the best, payments should be called for monthly where contracts are made. Publishers in some of the smaller cities hesitate about presenting bills to local advertisers, fearing to give the impression that they are in too great a hurry for their money, and that the customer will become offended. This is a mistaken idea. If you present your bill promptly on the first of each month you will be looked upon as businesslike and straightforward, and will be respected for your systematic methods.

Where there is doubt of responsibility of local advertisers, settlements should be requested weekly. It is always safe to place under this head those people who advertise "fire sales," and the like, and those members of the medical fraternity who pose as specialists and utilize large spaces in the newspapers for a limited time. Those people are usually willing to agree to pay good prices, and, as a rule, will pay if their bills are not allowed to get too big.

But in spite of all precaution, bad accounts will accumulate. And there are also accounts that are not really "bad" that accumulate. To collect these without giving offense is often a difficult task, but one which must necessarily be accomplished. In the beginning, the best way is to present the bill monthly and personally instead of sending by mail. Do not hand in the bill and walk out — hand it in as if it were only preliminary to getting something back, and wait for the return. If asked to call again, inquire when, and be there when the time arrives. N. W. Ayer & Son's motto, "Keeping everlastingly at it brings success,"

although it has been quoted hundreds of times, never applied more aptly than it does to collecting these slow but not "bad" bills. There are so many different kinds of men and different circumstances that it is impossible to lay down a fixed line of action or to imagine the situations that will be met. Just here is where the man of tact has the advantage. If the debtor is "busy" it may be advisable to wait, or it may be better to say "All right; I'll be in tomorrow," without waiting for him to say "next month." Keep at it, and something is sure to drop.

The real bad debts must be treated differently. Sometimes a threatened forced collection will accomplish results, and sometimes it must be actually forced. It is a strange thing, but nevertheless true, that frequently the man who is forced to pay a just debt will



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PAN-AMERICAN EXPOSITION.

Lower part of Fountain of Nature, by George T. Brewster.

not only continue to give his former creditor his business, but will be willing to pay cash.

After all, the publisher who would extend credits intelligently must know his constituency or he will be imposed upon until he learns their trustworthiness. Experience, while sometimes a costly teacher, is still the best.

(To be continued.)



From painting by T. Blak.

DROP.



[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.
C. F. WHITMARSH, ASSOCIATE EDITOR.

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R. B. SIMPSON, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
Società delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

READERS will note that the subscription price of this magazine is now \$2.50 per year, \$1.25 for six months, 25 cents a copy. The advanced price began with April, 1901. No full subscriptions will be accepted at the old rate; if this amount is sent in, subscribers will receive the publication only for such time as the remittance covers. Send \$2.50 if you want the paper for a whole year. The foreign subscription is \$3.70, or fifteen shillings four pence, per annum, including postage.

EDITORIAL NOTES.

A PARIS printer with the German name Müller has been the recipient of academic honors, and it is said that nobody is more deserving of them than this gentleman. Mr. Müller is proprietor of a printing-office and edits the *Annuaire de l'Imprimerie* as well as a small trade-journal, *La Revue de l'Imprimerie*.

THE French Chambers propose placing all trade schools under the administration of the Ministry of Commerce. To this end, Mr. Maillard has visited the printing-trade school École Estienne, and thus gained the sympathies of the printing trades for the great object of nationalizing the education of young craftsmen.

A SUBSCRIBER in West Virginia, in forwarding his subscription to THE INLAND PRINTER at the new rate of \$2.50 per year, says: "Your advance in price should be an object lesson and example to the printers of America. A \$2 job raised to \$2.50 would many times put the balance on the profit side." Printers should remember this when estimating.

THE application of paper to manufacturing purposes is increasing. There are in France factories which make an aseptic blotting-paper to be used by surgeons instead of sponges; carpets preferable to those of wool; roofing-tiles made water-proof by a peculiar varnish; and incombustible household furniture said to be lighter and more durable than wooden furniture.

THERE is a movement on foot in high scientific circles of Paris to form a new international language, named Esperanto. It is certainly undeniable that a universal language would be a great acquisition of modern civilization; but it seems incomprehensible why men of science should insist on inventing a new language while the object can be far easier accomplished by the general introduction of the English which is spoken in every part of the globe. And if national pride is absolutely set against the universalization of a living language, why not take Latin? It would be less difficult to extend the dictionary of the



Roman tongue so as to cover modern requirements than to create a new language which, indeed, will share the fate of the Volapük that was some decades ago constructed by German professors for the same purpose.

A NEW way of making book-plates is by the use of the camera. By photography one may secure a book-plate entirely different from other book-plates and at the same time it can be one's own work. If a large quantity is needed it is not necessary to print the plates from the negative, but after getting one print the lettering could be put on, a half-tone made, and as many copies struck off as required.

THE INLAND PRINTER continues to receive letters from foreign countries which are insufficiently stamped. On one from Wellington, New Zealand, the other day, it paid 36 cents, and letters are often received from England, Germany, France and other countries with from 2 to 8 cents due. It therefore asks correspondents in foreign countries to be careful in this regard, as others besides this company may be suffering from such neglect.

THE use of postal cards for international correspondence seems to be more prevalent in Germany, France and England than in the United States. Business men in foreign countries may have no objection to receiving postal cards on which a cramped business letter is written, but it certainly does not impress one favorably in America. If firms abroad have business to transact with houses in the United States, let them spend a few cents more and write a business-like letter and enclose it in an envelope. It gives more dignity to their communications.

IN nearly everything the Turkish government does at the present time it makes itself ridiculous. The decision of the customs authorities at Constantinople prohibiting the entry of typewriters into Turkey is one of the latest moves. The attitude is that there is no distinct feature about typewriting by which the authorship could be recognized, or a person using a machine be traced. Consequently, any one is able to put in type seditious writings without fear of compromising himself. Hectographic paste and fluid are also prohibited for similar reasons. The embassies are making repre-

sentations on the subject with the view of inducing the Government to take a more reasonable attitude, and it is to be hoped they will succeed.

THE Hungarian printers formed a national organization at the convention held in Raab, June 29 and 30. The objects are: Promulgation of laws against dishonest competition; measures to prevent papermakers and stationers from taking printing orders and to compel all persons soliciting orders to prove their qualification to execute them. It is also intended to regulate the prices of printed matter and to compel municipal and state authorities to distribute their work among the provincial printers.

THE BUFFALO CONVENTIONS.

THOSE engaged in the printing and allied industries should not forget the conventions to be held at Buffalo this year. In addition to the attractions which the Pan-American Exposition and Niagara Falls offer, programs of unusual interest have been prepared. Those who do not regularly attend the meetings should by all means do so this year. The United Typothetæ of America meets during the week of August 26. The local committee is arranging a series of entertainments which can not fail to please all who can arrange to go, and a large attendance is desired. The National Association of Photoengravers and the National Electrotypers' Association will also convene in Buffalo at the same time. Programs of several of the conventions are published elsewhere.

PROTECTION OF TRADE SECRETS.

WHAT protection an employer has against the revelation by his employes of the secrets of his trade not protected by patent is very frequently a source of speculation and annoyance. In this connection a decision of the Supreme Court of Indiana in the case of *Westervelt et al. vs. The National Paper Company*, has been quoted by Master in Chancery E. B. Sherman, Chicago, as follows:

"It is settled by the great weight of the authorities that when one invents or discovers, or procures another to invent and discover for him and keep secret a process of manufacture, whether a proper subject for patent or not, while he has not an exclusive right against the public or against those who in good faith acquire a



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FROM A WATER COLOR BY GEO. EBBIG.

THE YACHT AMERICA
 WINNER OF THE QUEEN'S CUP
 COWES, ISLE OF WIGHT, AUGUST 22nd, 1851

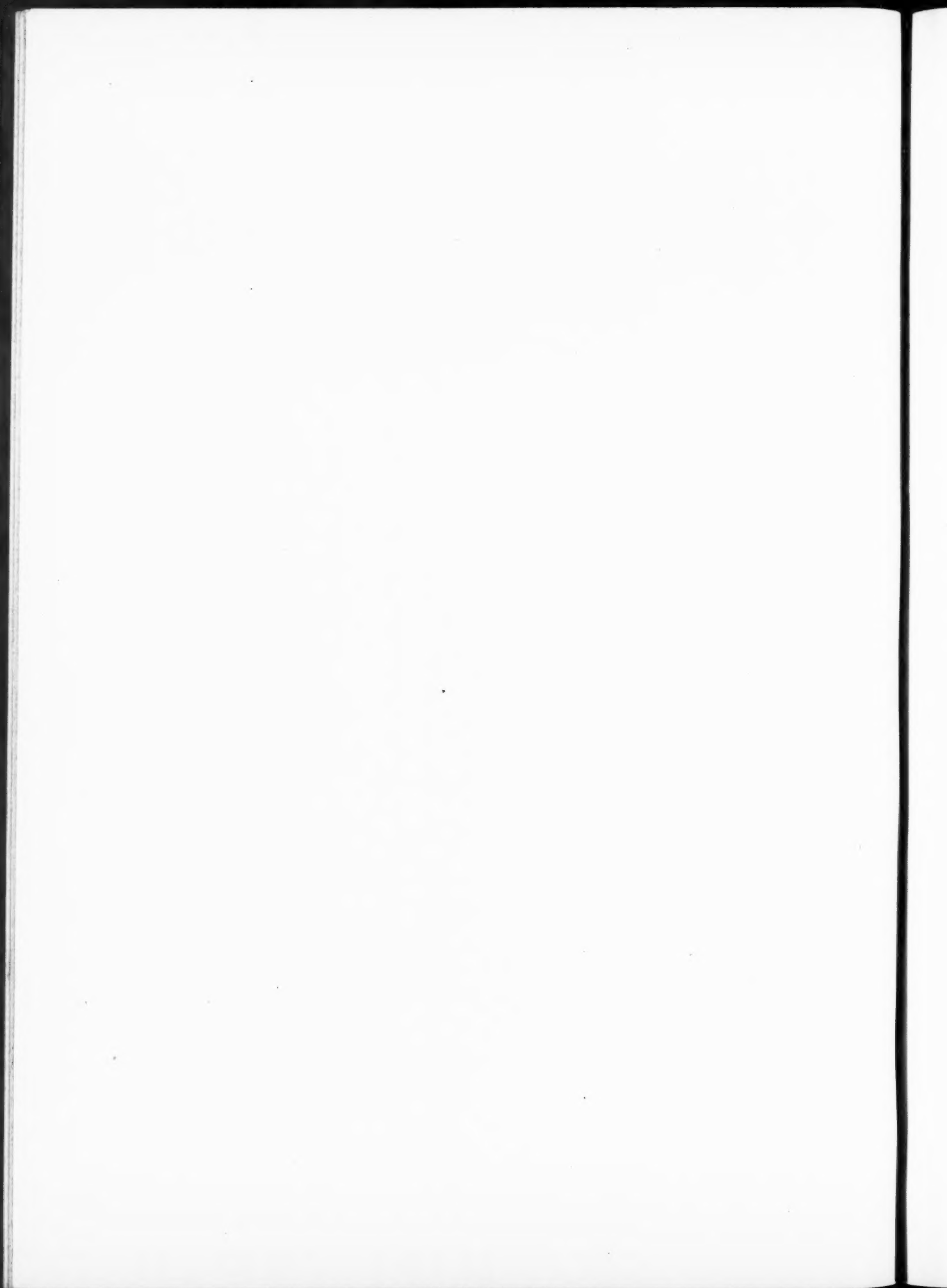
PLATE PROOF FOR FRAMING, 10 CENTS IN STAMPS

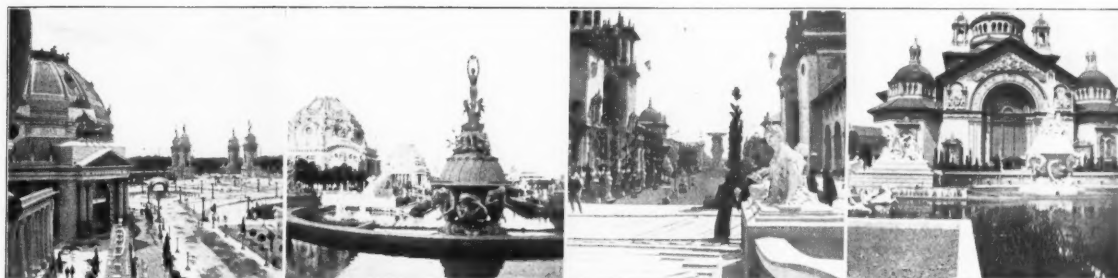
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knowledge of it, yet he has such a property in it as a court of chancery will protect against one who in violation of a contract, express or implied, or a breach of confidence, undertakes to apply it to his own use or to disclose it to third persons."

EXHIBITION OF DECORATIVE ART AT TURIN.

THE United States Bureau of Foreign Commerce announces the receipt of a note from the Italian ambassador, under date of May 14, 1901, enclosing a program of an international exhibition of decorative art to be held in Valentine Park, Turin, from April to November, 1902. The artists and manufacturers of the United States will, it is hoped, take part in this exhibition, which will include every description of decorative art, including graphic arts (posters, sketches, ex libris stamps, initials, headings, tailpieces, cards, tickets), artistic prints, book illustrations, and the art of book-binding. The full text of the regulations is filed for reference in the Department of State, where it may be consulted by interested persons.

THE PAN-AMERICAN EXPOSITION.

THE Pan-American Exposition at Buffalo is now under full headway, and those contemplating an outing this summer can do no better than arrange for a trip to that city. While the exhibits in the line of the graphic arts are not what many had hoped they would be, still the showing is very creditable, and the fair itself is something worth taking quite a journey for. The electrical display surpasses that of any other exposition. Marvelous strides have been made in electricity since the Columbian Exposition at Chicago in 1893, and the wonderful water-power facilities at Niagara Falls have enabled the Pan-American Exposition authorities to give visitors something in the electrical line they have seen at no other exposition. The attractions in the Graphic Arts gallery and the Graphic Arts workshop are worthy of a visit. They are described elsewhere in this issue.

TRADE WITH SOUTH AMERICA.

THE special Spanish number of THE INLAND PRINTER, issued in May last, met with unequalled success. Every one who has seen this production speaks of it in the highest terms. Copies have been sent to all of the publishers and printing-offices in the

Central and South American countries and to all the United States consuls. Besides this, copies have been distributed at the Pan-American Exposition, Buffalo, so that printers from the Spanish-speaking countries who are visiting the exposition may know of the value of American products in the printing line. In the correspondence department in this issue will be found letters from William P. Lord, United States Consul-General at Buenos Aires, and from Lewis E. Thompson, Santiago, Chile, which will prove of interest to manufacturers in the United States, indicating, as they do, the demand there is in South America for goods made in this country.

PROTECTION OF THE AMERICAN PRINTER.

RUMORS that English publishers are contemplating the transfer of their headquarters from England to the United States have called forth much comment, not only as to the truthfulness of the reports, but as to the reason for the transfer if it is to be made. The *London Globe*, which is presumably in a position to know, on May 27 commented editorially on the rumor, and denied that the chief reason for the change is that there is a greater reading public in America than in England. It argues that granting this to be the case, printed matter could be supplied just as well from London as from New York.

The *Globe* attributes the chief cause to protection in the United States which might have been counteracted by legislation in England had not that country been wedded to worn-out, antiquated ideas, and takes a gloomy view of publishing interests in England thus: "We shall quite conceivably lose our position as the chief providers of literature for the English-speaking world, which is ours by every possible right."

INVITATION TO THE NATIONAL TYPOTHETÆ TO VISIT GERMANY.

THE United Typothetæ of America will meet at Buffalo, New York, August 26 to 30, this year, and it is confidently predicted that the questions coming before the convention will be of a character to test the breadth of view and the statesmanship of the members of that honorable and influential body.

The invitation of the United Typothetæ from the printers of Germany to visit the fatherland will, in all probability, be acted on at the convention. In this



connection Hon. Andrew D. White, United States Ambassador to Germany, writes from Berlin as follows to Mr. H. W. Cherouny:

EMBASSY OF THE UNITED STATES OF AMERICA.

BERLIN, May 9, 1901.

MY DEAR SIR,—Having just learned from our friend, Judge Holls, of the International Arbitration Tribunal of The Hague, that the United Typothetae of America has received an invitation from the German Book Trade Association to visit the city of Leipsic, the great center of the German book trade, allow me to express the hope that the invitation may be accepted.

The names of the publishing firms mentioned in the invitation are of the very highest standing, and, indeed, have gained the respect not only of Germany, but of the whole world.

In my opinion such a visit would be a great pleasure to those making it, and would exercise a happy influence not only upon those whom they represent, but on the whole relations of the American with the German trade.

Every such visit adds to the kindly ties existing between the two countries by showing to each something worthy of respect and admiration in the other.

I earnestly hope that the invitation can be accepted, and shall be most happy to do what lies in my power to make the stay of any of your delegates in Berlin profitable and pleasant to them. I remain, dear sir, Very respectfully yours,

(Signed) ANDREW D. WHITE.

Mr. White is especially interested in all efforts looking to the improvement of the education of apprentices in the trades, and has much hope that American printers will find an examination of the German systems very instructive.

RATES OF WAGES AND HOURS OF WORK.

WITH its issue of June 1, the *Typographical Journal* prints a supplement containing a most exhaustive compilation of the reports of secretaries of subordinate unions of the International Typographical Union in regard to rates of wages and hours of work in their jurisdictions. In the early part of February all local unions were furnished with blank forms for the purpose of tabulating this information. Only 24 out of a total of 416 unions, located in 385 cities, failed to make returns. The data is subdivided under four headings, scales for morning newspaper work, scales for evening papers, scales for weekly papers, and book and job scales. They embrace the wage scale and hours of labor for hand compositors, machine operators, machine tenders, foremen, ad. men, proofreaders and floormen. In newspaper offices the report shows the hours to range from 36 to 54 per week, the average

being 48 hours for all composing-room employees. The nine-hour day is in vogue in practically all book and job rooms, the exceptions being towns where existing contracts prevent the enforcement of the law or where unions have been recently organized. Ad. men, proofreaders and floormen in offices using machines enjoy in a large number of cities the same hours as do the operators. Decreases in hours of labor for hand compositors are reported as follows: In book and job offices, 52 unions; weekly, evening and morning papers, 26, 36 and 16 unions respectively. In the jurisdiction of 9 unions the hours of machine operators have been reduced on morning papers, 18 report a decrease on evening papers, and 7 on weekly papers, while 10 locals have reduced the hours of operators on bookwork. Since November 1, 1900, 46 unions have increased the wages of their members employed at hand composition in book and job offices; 15 report advances on morning newspapers, 30 on evening, and 24 on weekly papers. Pueblo, Colorado, pays the highest rate for hand composition, 40 to 75 cents per thousand ems for bookwork, though the time scale in the same town is only from \$16 to \$18. Anaconda, Butte, Great Falls and Helena, Montana, have scales of \$30 per week for hand composition on morning papers, the highest reported, while in Spartanburg, South Carolina, compositors receive the munificent salary of \$7.50 per week on morning and evening papers, though several small unions report \$6 scales for book and weekly paper compositors. The lowest scale for job-printers is reported from Martin's Ferry, Ohio, \$6 for 54 hours' work. It is intended to make the publication of similar reports a yearly feature of the *Typographical Journal*. Special reference to the machine composition scale is made in the Machine Department of this issue of THE INLAND PRINTER.

THE MANUFACTURERS' "PROTECTION."

WHAT reliance may be placed upon manufacturers to maintain an attitude of non-interference with the printers' customers is very largely a matter of conjecture in these days when the printing trade is exposed to every sort of cut-throat method imaginable in competition. Mr. Edwin B. Dewey, of Jamestown, New York, a contributor to THE INLAND PRINTER, in this connection writes:

"I take it that there are many printers in the smaller cities and the towns who frequently have the



opportunity to supply heavy consumers with, say, envelopes, tags, etc., in large quantities, so large that they can not be turned out of the medium-sized printshop at a profit — that is, at the prices for which these goods are sold.

"The reason is apparent. The ordinary printer can not run envelopes in sheets before they are made up; neither can he get business enough of the long-run kind to make an automatic press a profitable investment.

"But the printer has a right to supply these goods to his customers at a profit, especially when the orders are bound to go out of town.

"Let him try! He *may* make a profit, but it will be so little that he will hardly recognize it. Why? Simply because the manufacturers (as a rule) of tags, envelopes, and perhaps other paper stock, will sell the printed goods to the consumer at just about the same price he will to the printer, and these same manufacturers are the ones of whom the printers buy much stock. There *are* manufacturers who protect the trade, but there are a whole lot of them who do not.

"A case in mind, of one who does not: I recently had occasion to figure on thirty-five hundred manila catalogue envelopes, with a patent fastener. The manufacturer was communicated with and gave a 'trade' price of \$7 a thousand for the blank envelopes. I added \$1 for freight and 10 per cent only to cost of stock, made a low price for the printing, and quoted a price by telephone.

"My customer had used the same envelopes, supplied printed by the manufacturer in former years, and this is what I got back over the 'phone:

"'Oh, we can beat that; just got a quotation in this morning's mail.'

"I was not surprised at this, and told the man at the other end of the wire that my price was delivered, and that the freight would be a dollar or so.

"'But even if you add a dollar to the price we have, you are still high.'

"I learned afterward that the manufacturer quoted my customer \$8 a thousand. This would give me just \$3.50 for putting \$24.50 into envelopes, setting up a large card and taking thirty-five hundred impressions on an envelope very hard to handle — and this is admitting that I can induce the customer to pay the freight. I would like to ask some smart manufacturer where the printer 'comes in' on a deal of this kind.

"And this same manufacturer likes to do business with the printers, evidently, as a slip was enclosed with the letter in which the 'trade' quotation was made, reading like this:

Why not give us a chance to estimate on your
HAND-MADE and SPECIAL-SIZE ENVELOPES?

WE ARE IN POSITION TO SAVE YOU MONEY. Let us hear from you, stating quantities and sizes you require, and we will be pleased to send samples with estimates.

"The majority of manufacturers of regular business envelopes have always 'protected' the printer in the same way. If a consumer wants twenty-five thousand envelopes he can get them, printed, of the manufacturer at the same price, practically, as can the printer.

"Tag manufacturers use the printers exactly the same way. They are always glad to do business with the trade, but will quote consumer and printer the same prices for the printed product in large quantities.

"This is a thing that, in my opinion, ought not to be. The manufacturers are bound to sell the goods anyway, and why would it not be just as profitable for them to afford some protection to the people from whom they receive much of their business, either direct or through paper-houses?"

There is no manner of doubt that individual protest will do little, if anything, to rectify abuses of trade usage of this character or any other. A strong effort should be made to secure systematic and united action among printers generally, and inasmuch as the United Typothetæ will meet in convention in the near future, some recommendation along these lines would seem to be in order at this time.

HOMES FOR THE AGED.

"ONE of the most popular features of the stationery and allied trades is providing for the old and helpless," says "Ricardo" in a recent issue of *Geyer's Stationer*. "A few decades ago there was no necessity for so doing; at present it appears imperative. At the United Typothetæ of America convention, which met at Kansas City, Missouri, September 24, 1900, considerable interest was manifested in a movement having in view the partial founding of a home for helpless employing printers, among whom are included many stationers throughout the country. Speaking recently on the subject with an old and experienced printer-



stationer, he said that in view of the present condition of trade and the many features in the past few years, it is at present more of a necessity than ever before. To my knowledge many of the old employing printers of America, who were prosperous even ten years ago, are now known to be living on charity, too old to labor. I know of innumerable employing printers in the United States today who, after spending a lifetime in labor and honest endeavor, through circumstances over which they have had no control, are left houseless and homeless in their old age. While the journeymen union printers have a comfortable home at Colorado Springs, the employing printers of America, when old and impecunious, have none to care for them. In the 50's I worked in one of the largest printing establishments in New York, the proprietor of which having honestly failed is now supported by the charity of a few friends.

"Within the past week I have spoken with representative gentlemen as to a combined home for journalists and employing printers. They suggested that the question be submitted to the United Typothetæ convention, which meets at Buffalo next summer. If the convention is not at present in a condition to vote substantial aid to the movement, they think that it might appoint a committee to coöperate with the journalists on a combined home.

"No doubt a plan can be formulated whereby the newspaper publishers, paper manufacturers, typefounders and printing-press makers, paper dealers, ink manufacturers, dealers in printing supplies throughout America, together with statesmen, public men and philanthropists, might be invited to subscribe to the fund, thus establishing a home for a class of citizens who have done much to bring prosperity and honor to our country.

"It is hoped that the necessity will develop a host of volunteers in the movement. It should be above class or creed, worthy of free America. Those who lead in the undertaking will be gratefully remembered by their countrymen. Their names will be chiseled in imperishable characters on a 'scroll of honor' and stand side by side with the two noble Americans — Childs and Drexel — who endowed and provided for the future support of the present home of the journeymen union printers of America, at Colorado Springs, Colorado.

"Already there is a movement on foot to erect a journalists' home at New Orange, New Jersey. A spacious lot of ground during last summer was presented to the League of Press Clubs. In July last five carloads of the club's members visited the site of the Journalists' Home at New Orange, New Jersey. The new president, Col. Thomas J. Keenan, was installed. The site of the home was formally accepted from the New Orange Industrial Association. Speeches were made on the occasion by Thomas N. Evans, Major Whitman, Mrs. Belva Lockwood, Ralph Bingham, Major Burke, of Philadelphia; H. S. Baggerly, of San Francisco, and T. H. Hanaway. When erected the home will be an ideal one, nestling in the hills of the Orange Mountains, healthy and restful to worn-out brain-workers."

This is a move in the right direction and is deserving of emulation by every organization in the printing professions and trades. There is room also for enlargement on the idea of the home for the aged and indigent — there should be a fresh-air colony for those who require the advantages of climate, and such a colony could be established at a comparatively trifling cost and do incalculable good.

There is a necessity for some action on the part of the Typothetæ along these lines. The Buffalo meeting will be a good time to present the question. Who will be the individual to agitate the subject and carry it to a successful termination?

THE EDUCATIONAL VALUE OF THE CAMERA.

PRINTERS are taking an increasing interest in the modern fad of making photographs, and many of the specimens produced by the members of the craft are creditable to their artistic taste, showing a knowledge of composition, even among the tyros at the photographic art, indicative of their training in producing effective display in job composition.

While it is not difficult to master the purely mechanical part of photography, there is much to learn even in that department of the art in order that the student may be able to produce the effects he desires, and it is time well spent to devote a few hours at intervals to instruction, preferably from an experienced amateur or professional photographer.

The laws of picture-making and the laws which govern design are very closely related. The job com-



positor who has native taste, trained by study and comparison, has earned the rounding out of his aptitude at much expense of time and trouble, generally speaking. Shop tradition has at once aided him and retarded the expression of his ideas—he has been afraid to go beyond the sanctioned usages of the trade, not knowing the laws of design and composition within which he could work with freedom.

The present style of job display which relies for effect upon the arrangement and balance of masses did not come from the printing-office—it was evolved

quality, but will in many cases miss their excellencies altogether.

It is not always possible for printers to obtain instruction in drawing and thereby to secure a good working knowledge of the laws governing composition, but they can more readily secure a camera and read the works of H. P. Robinson and others relating to the art of photography, and combine a very delightful avocation with much benefit to their skill as printers. The best photographers have been artists before they took up photography, and the printer who can make a well-balanced and tastefully composed photograph will show a similar excellence in his typography.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XII.—AUTHOR'S PROOFS ON BOOK-WORK.

COMPARATIVELY very little good book-work is done without a reading of the proofs by the author, or submission of a set of proofs to some person for approval on behalf of the publisher. Exceptions sometimes occur, as in a case of reprinting in haste, but not often. All proofs sent out from the printing-office for authoritative approval or criticism are called "author's proofs," as a convenient general classification. Our study has now reached the point of submission to the author—if our work and the compositor's has been done as well as it should be.

No self-respecting proofreader will ever knowingly send to the author a proof that is not clear of typographical errors, although stress of circumstances may necessitate some uncertainty. Universal intention is to have the author's proof show a perfect reproduction of copy, excepting correction of evidently accidental slips in the writing, and attention to details of punctuation, etc., which are too often neglected by writers as being peculiarly within the proofreader's province.

The writer who neglects punctuation in his manuscript risks misunderstanding, and consequent misconstruction, at the hands of the proofreader in the first instance, and afterward, of course, by his reading public. It will be a good day for literature when authors learn to punctuate their manuscripts—if they ever do learn. Meantime, the proofreader must continue to do what he can in this matter.

This digression is not complete without acknowledgment of the fact that some writers—but very few



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PAN-AMERICAN EXPOSITION.

Fountain for the U. S. Government Building, by William Cowper.

or imitated from the designs of artists or from the typography of printer-artists such as Mr. Will Bradley. The freedom of type arrangement shown in much of the best work today has therefore been given to the printing trade by process engraving. The trained and tasteful decorative work of the illustrator and designer showed the printer the results that could be obtained by breaking from shop tradition and by taking regard to design in the abstract.

There is unfortunately among printers an idea that "style" or "fashion" must be followed, and this is the evil of the new typography. The uninstructed will carefully imitate most of the faults of artists of individ-



comparatively — do not indulge the carelessness here deprecated; indeed, occasionally one is over-scrupulous, and loads his matter with points which he insists upon having, to its great detriment. The late Fitzward Hall was one of this class, and his writings are fearfully and wonderfully punctuated, with no fault on the part of the proofreader.

One of these over-punctuators was said to have been cured of his insistence very cleverly. The story was that his manuscript for a weekly paper was pep-

reason of numerous errors, the safest method is to read a second proof by copy. This, of course, demands more time than any careful employer is willing to devote to proofreading. The proper way to avoid it is to employ none but good compositors and good proofreaders, on whose work such a second reading is seldom necessary.

All such matters of detail must be determined by environment, of course. Some employers or foremen insist on having only a certain number of proofs read



PAN-AMERICAN EXPOSITION, BUFFALO, N. Y.

Testing the electrical circuit on the Machinery and Transportation Building during the early months of the Exposition.

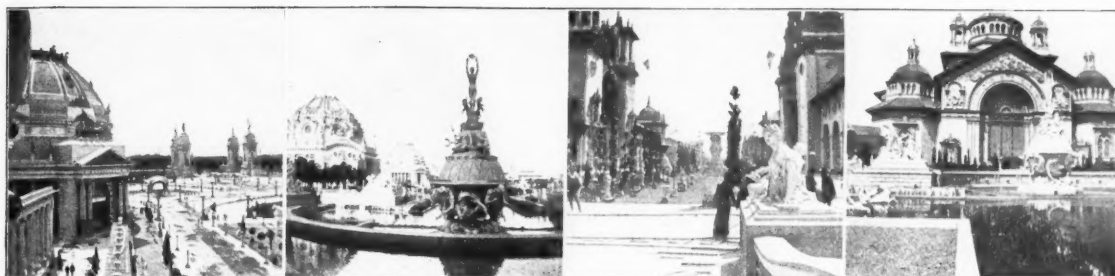
pered with points that were largely eliminated by the proofreader (who was also the proprietor of the paper), and after this had occurred two or three times he protested, and threatened to stop writing if his punctuation could not be followed. His next article appeared as he wrote it, accompanied by a note saying that the punctuation was the author's, not the proofreader's.

But something yet remains for consideration before we are sure that we have reached the point of sending author's proofs. One revision is often insufficient, because of the large amount of work involved in correcting the type.

When a great deal of overrunning, or what amounts to a practical resetting of the type, is necessitated by

and revised under any circumstances; others will allow the proofreader to decide according to his judgment of necessity. If those in authority will not allow any more than one reading and one revise before sending out author's proofs, they should be willing to submit to the inevitable consequence, liability to complaint of insufficient proofreading.

It is frequently necessary for the proofreader to ask a question of the author, or to make a suggestion to him. All such things are called queries — for even the suggestions should be put in the form of questions. Obviously, the author's proof is the proper medium for these. Everything that seems doubtful to the proofreader — with care that the doubt be a reasonable



one — should be noted on the first proof and copied on later proofs, by underscoring the doubtful word or words and making a question-mark in the margin, or by writing the question. The proofreader should never make a query that can be misunderstood. A mere underscoring with marginal question-mark is almost always liable to misunderstanding, because many authors do not know what is meant by it. Therefore the wise proofreader will seldom make such queries.

Andrew Lang recently told a story of a query of the kind just mentioned. He had quoted from Shakespeare a line containing the word "abysm," and the proofreader, evidently not knowing the word, underscored it on the author's proof and made a question-mark in the margin. Undoubtedly what the proofreader meant by this was merely to ask Mr. Lang whether the word was right or not, and all that was necessary in answer was that the question-mark be crossed out. But Mr. Lang took it as a challenge — something like an assertion that the word was not right — and wrote "Shakespeare" in the margin, by way of justifying himself. By some means this name was inserted and printed, making a ludicrous reading, as if to prove how stupid some people can be. Here was a clear case of misunderstanding, that could easily have been avoided.

Even in the plainest cases, it is advisable to write a marginal question, if only such as "Is this right?" or a request opposite a doubtful sentence, "Please examine this with special care." Very often it is far better for the proofreader to suggest the change that he would make if the writing were his own, by means of a question, as, "Would not this be better so and so?" Of course no form of question can be prescribed. It must be determined by the proofreader himself, and be suited to circumstances, but should never have a form that can be considered discourteous, or one that can by any possibility be misunderstood.

Authors will be found to differ very widely in their demands in the matter of proofs, as also in the amount and the accuracy of their correcting. Some are satisfied with a superficial glance, leaving the whole responsibility, as far as they can, with the proofreader. Others are more careful, as all should be, and occasionally one will be found as fussy as Oliver Wendell Holmes described himself, in "The Autocrat of the Breakfast-table," as follows: "I am a very particular person about having all I write printed as I write it. I require

to see a proof, a revise, a re-revise, and a double re-revise, or fourth-proof rectified impression of all my productions, especially verse. A misprint kills a sensitive author. An intentional change of his text murders him. No wonder so many poets die young!"

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. IX.—THE MATRIX-RELEASING MECHANISM.

"YOU remember I told you that the assembling and distributing mechanisms are independent of the main cams," said the Machinist in reply to a question from the Operator, "so you see nearly all this machinery is devoted to either operating the casting apparatus or in transferring the matrix line to and from it. The

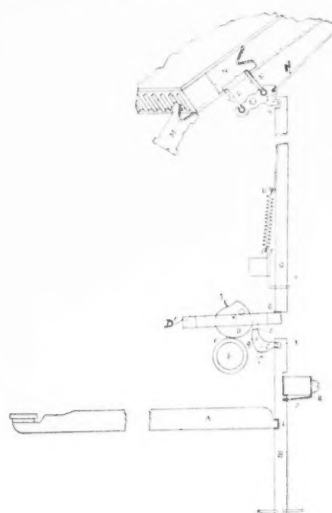


FIG. 12.

assembling mechanism involves but a small portion of the machine, while the distributor is simplicity itself.

"As the first step in the production of a Linotype slug consists in assembling a line of matrices and spaces, I'll thresh out that portion of the machine first with you. Fig. 12 is a diagrammatic view of the releasing and escapement mechanism. The key levers all extend to the rear of the keyboard, terminating as shown at 1. The key lever *A* is pivoted so that when a key is struck the upright bar *B* is raised, which tilts the end 3 of the rocker or trigger *C* upward, the trig-



ger being pivoted at *C'*. This is the position shown in the drawing. The cam yoke, pivoted at *D'*, normally rests on the point 5, the rocking of the trigger allowing it to drop and its cam *D* to fall on the revolving rubber roller *E*, causing the cam to rotate. The latter, which struck the roller at point 4, has, on account of its eccentric shape, elevated the cam yoke when point 7 is reached in its revolution, and it now touches the end

further rotation of the cam being prevented by a tooth in a plate immediately above the cam which strikes a cross-bar in the cam itself, the depression 4 now clearing the roller *E*. The lowering of the cam yoke permits the key rod *G* to be restored by the spring *H* connected to the frame *r*. This causes the verge *I* to be actuated, the matrix *N* now taking the position vacated by the matrix *M* (Fig. 12).

"You understand this drawing shows only the front keyboard cams and mechanism. The back cams are a duplicate of these, the idea of alternating the escapement — one cam on the back roller, the next on the front roller, and so on, being merely to give more room to the mechanism. This arrangement thus places the cams of the top row of keys on the back roller, those in the second row on the front roller, the third row on the back, and so on.

"Either front or back sets of cams can be taken out in their frames by removing the large tap screw in each end of the supporting frame. This frame carries the cams, triggers and the rubber roller. Before removing this part of the machine, be sure that the keyrods are connected to the verges and that the locking rods are *not* in. If a wire rod is run through the holes 9 in the triggers, before replacing frame, they will be held rigidly and will cause less trouble while doing so. Any individual cam can be removed without taking out the whole frame by withdrawing the wire which acts as a pivot through the end of cam yokes at *D'*. The roller is removed by loosening the small screw in the journal near the pulleys of the rollers, but when replacing the rollers take care that the oil-hole in the bushing aligns with the oil-hole in the journal.

"Some operators insist on having the comb springs *F* removed so as to make the "touch" of the keys lighter, but I prefer to keep them on, as without them the least dirt will prevent the rod *B* returning after a key is struck, and the cam will rotate until the trigger *C* is restored. These comb springs break off occasionally, and when they do I cut off a tooth from an extra strip, loosen the screw that holds the plate, and slip the new one underneath.

"The rubber rollers *E* must be removed occasionally and their surface washed — preferably in soapy water — and afterward roughened slightly with a piece of sandpaper or coarse emery cloth. This makes the cams bite the rollers and prevents their slipping."

"When a matrix refuses to respond to the touch of



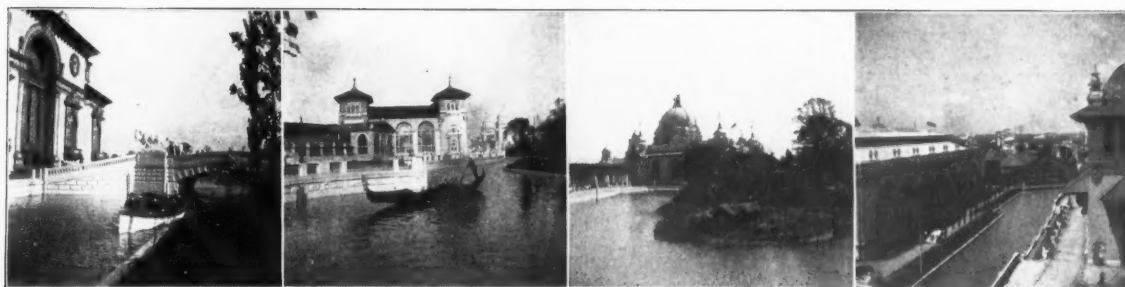
Copyright, 1900, by the Pan-American Exposition Co.

PAN-AMERICAN EXPOSITION.

"Heroic Music," for Temple of Music, by Isidore Konti.

of the key rod *G* at point 6, allowing the verge *I* to raise and the matrix to escape from the magazine.

"I explained this escapement mechanism to you once before, when telling you how to lock the verges when changing the magazine," said the Machinist, "so I won't go over that ground again. The matrix now being released, the parts restore themselves to normal position. The upright bar *B* is restored by means of the comb spring *F* which intersects the bar at 2. This draws the trigger *C* beneath cam yoke once more, the roller *E* meanwhile turning the cam *D* and lowering the yoke, which now rests on the trigger at point 5,



the key, where should the trouble be looked for?" queried the Operator.

"There are a number of causes for failure of matrices to respond," George said, in reply. "In the first place, the cam yoke may not drop, owing to its end 6 being gummy. A squirt of gasoline will usually remedy this. Or, the cam *D* may not revolve when it drops on the roller *E*, owing to the surface of the roller being slick or because the cam pivot is dry and does not allow the cam to revolve freely in its supporting

has slipped and is binding the verge. If all these parts are in working order, however, the trouble is in the magazine. A bent or battered matrix, or one lying flat in the channels, or foul matrices or magazine will prevent matrix responding. If the matrix starts out of magazine a trifle and sticks there, it shows that the mouth of magazine needs cleaning. If it gets about half-way out and sticks, it will usually be found to be binding on the flexible guides. There is an adjustment for these guides resting on the right-hand side of the magazine—a screw and jam-nut—which moves the guides so they can be positioned so as not to interfere with the escapement of matrices. Generally, though, it is better to bend the offending guide out of the way, as the others may be all right. If the matrix hook is used to remove matrices from a channel, the key must be depressed to operate the escapement and allow the matrix-shaped end of the hook to pass over the pawls."

(To be continued.)



A JULY OUTING.

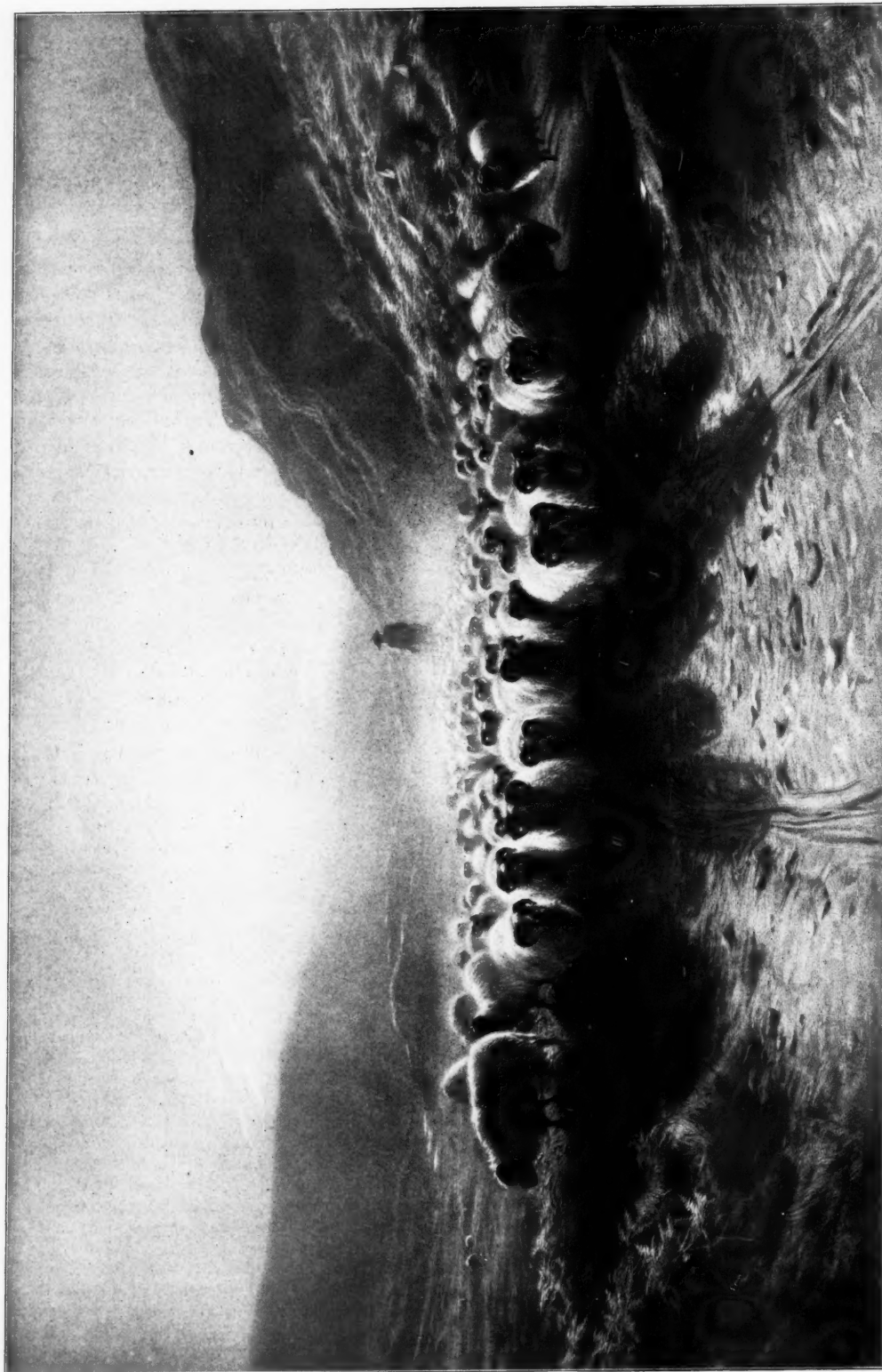
yoke. In this case, the cam frame should be removed, the cams taken out and a drop of clock oil applied to the pivots with a broom straw or similar means. Great care is necessary in this work and only clock oil used. The free end 6 of the yokes should be cleaned and polished at the same time. This should not be necessary oftener than once in eight or ten months.

"Sometimes a matrix or other object falls in on the cams and prevents their revolving. If the key rod *G* rises and falls when key is depressed, you may be sure these parts are working all right. If the key rod remains elevated, something is binding the rod or verge; usually it will be found that the verge spring *N'*

THE PAN-AMERICAN "GODDESS OF LIGHT."

Surmounting the electric tower, the splendid centerpiece of the Pan-American Exposition at Buffalo, is a magnificent figure of the Goddess of Light, an illustration of which is given on page 526. It is the work of Herbert Adams, of New York, the well-known American sculptor, who excels particularly in portrait sculpture. All of his works are modest and refined in character. Mr. Adams is a prominent member of the National Sculpture Society of American Artists. The figure of the Goddess of Light has been greatly admired by all who have seen it and the sculptor is praised by the critics for producing such a splendid work. The figure, which is eighteen feet high, is poised upon the dome of the tower, which itself is 391 feet high. The characteristic of the figure is its floating attitude, only one foot resting upon the tower. The Goddess holds aloft, in her extended right hand, a torch.

The climax of the brilliant illumination of the exposition is the tower, upon which 40,000 incandescent lamps and numerous searchlights are arranged. At a height of 360 feet is placed a searchlight with a 30-inch projector penetrating the gloom for a distance of many miles. Unusual spectacular effects are produced. The electric tower basin is the stage of the display of a combination of one and one-half millions gallons of water per hour in fountains, with the light of powerful searchlights—a scene unusual and impressive. The arrangement of the color disks to blend the prismatic colors of light thrown on the water in front of the tower is operated so as to produce a gradual but constant play of color. The night scene at the electric tower is thus one of surpassing grandeur and beauty. Several of these night views are shown elsewhere in this issue. They give only a faint idea of the beauty of the scene in reality. No one visiting the Pan-American Exposition should fail to remain in the grounds at least one night to witness this glorious sight.



From painting by J. Farquharson.

LEAVING THE HILLS.



Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SUBSCRIPTIONS TO TRADE JOURNALS.

To the Editor: CHICAGO, May 22, 1901.

Quite a number of trade journals seem to think it advisable to give a prominent place in their columns to this little squib:

AT THE JUDGMENT BAR.

ST. PETER—And who are you?
 CANDIDATE—I am a merchant.
 ST. PETER—Did you take a trade journal?
 CANDIDATE—Yes.
 ST. PETER—Did you pay for it?
 CANDIDATE—No.
 ST. PETER—

We are not especially interested in the matter, because our subscriptions are all paid in advance. But I would like to know where the publishers will be sent who flood the country with free sample copies, and thus train up the army of non-paying merchants. Fraternally yours, H. R. CLISSOLD,

Editor Bakers' Helper.

THE PRINTING TRADES IN BRAZIL.

To the Editor: BUENOS AIRES, April 9, 1901.

In the city of Buenos Aires there are, approximately, one hundred and fifty printing-offices, of which one-third, or about fifty, are engaged in lithographing, and probably in some of the other branches of the graphic arts. The remainder, or the other hundred of these offices, are generally small, and have not at most exceeding ten printers. Of the former, or fifty, above named, there are ten at least which are quite important, being able to do all kinds of work in the graphic lines. These bring their material from Europe, principally from Germany and France. The small printing-offices, and some of the one-third above mentioned, buy their material in this city from German and French houses, which number about ten, established here, and which bring large quantities of materials from Europe. These establishments also have foundries where they make type. You will understand, too, that about fifty per cent of the printing-offices mentioned are book stores, which all sell stationery supplies.

Besides these one hundred and fifty printing-offices referred to, there are about sixty others of newspapers—dailies, weeklies, monthlies, etc.—and magazines, one-fourth of which

bring their material from Europe and also work in some of the other branches of the graphic arts. The rest, like the small printing-offices, buy their type and other materials here.

The Linotype machines have recently been introduced into this city, but are only used by the *Standard* and the *Herald*, two daily papers published in English. There are other English periodical publications which are very important, such as the *Review of the River Plate*, the *Southern Cross* and the *Times of Argentina*, all weeklies, and several other magazines. It is quite probable that *La Prensa*, *La Nación*, *El País* and other of the large dailies published in the Spanish language may soon adopt the Linotype machines. They have large circulation, and are backed by money and talent.

I might add that there are about two hundred book stores in this city, nearly all of which sell stationery, but the great majority of them, say one hundred and fifty of the total number, are very small, and carry toys, etc.

I desire to say also that the printing and other graphic arts in the Provinces (States), except in the cities of Rosario, La Plata, Córdoba and, probably, Bahía Blanca, do not amount to much and are of little consequence. WILLIAM P. LORD.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., June 10, 1901.

Probably no large city in the country has so many weekly publications as has Boston. As one looks over the shoals of these sheets, the question of "What license is there for them?" is bound to come to mind. In one sense, many of them are the remnants of that leisurely considered, soporific journalism that had its especial stronghold in Boston in the first half of the nineteenth century, the days of James Russell Lowell's *North American Review*, the days when the "mausoleum of dead issues" quarterly was at its pristine power. Many of these weeklies bear on their title-page a string of Roman numerals indicating their senile years, as if their present contents were not a sufficient indication of senility!

There were days when some of the ablest pens in the country were to be found in the pages of these self-same Boston weeklies. Many a reader of these comments will at once recall some one of them which his father was a subscriber for and which used to be a standing authority in the paternal estimation. But today, the excuse for these weeklies is difficult to discover. Most of them now pose as "society journals," yet their value in this respect is infinitesimal. The Boston Sunday papers contain more legitimate and illegitimate "society" items and comment than all the Boston weeklies put together. The mission of the latter appears to be to eke out an existence in the "write-up" line. Most of them are given to alleged "special numbers," and the "specials" are foisted almost every other week. In fact, several of them frankly admit that the only way they can struggle along is by "sandbagging" it. Some woman wants prominence in clubwomendom, and her indulgent husband proves one of the lifesavers for the moribund weeklies. They begin proceedings with a "fine half-tone" portrait of the ambitious lady. Hubbie pays for the "honor" and buys five hundred or two thousand copies. Then an article about the flattered lady's ancestry follows. Hubbie



grows mellow again. Further articles about her "home life," the "summer home," the club office for which the exhorter is an aspirant; all these themes are strung out and elaborated and repeated as long as the zealous husband can be induced to reveal money. Then, too, a meeting of half a dozen members of some cult in an obscure hall is sufficient to justify a "special number." Five or six "half-tones" and a couple of columns of clippings serve for the "extra" matter.

Of just what actual value all this is to those who are "written up," even those who are the "features" are seldom able to intelligently answer. The methods of these publications are now well known here and about the first question that comes after the subject of such a biography hands forth the periodical is, "What did it cost?"

Color-printing is just now engaging especial attention from the Boston dailies. The *Post* has finally gotten its new color press into position and has one of the finest batteries of printing machines in the city. Among the array is one sextuple, one quad, one multiple, two folders, and the color press just mentioned. The *Post* had for some time been making an experiment with the New York *Journal* colored supplements for Sunday issues. An interesting suggestion comes from the *Post's* experience in the matter. Gains have come in from nearly all the news-stands. The colored contrivance seems to meet with the favor of the women and children to a marked degree. The *Herald* is featuring a colored supplement in which a magical "Heraldville" is exploited for the supposed entertainment of the little folks. Some of the wit is decidedly bilious, but the presswork is on the improve. The *Journal* has been preening itself over its half-tone work, and, truth to tell, has really produced some specimens in this line that are excellent. The *Post*, however, has a habit of running a remarkably good "half-tone" and then following it with miserable blurs.

An event along newspaper row is the rumor of the *Journal's* new building. It is said that a syndicate is to put up a modest sky-scraper upon the present site and that the *Journal* is to be ensconced on the upper floors.

The Pan-American is drawing over a big crowd of local newspaper men at present, and travel between Buffalo and Boston is exceedingly brisk.

As an example of a "department" newspaper, the Boston *Globe* presents one of the most conspicuous successes in the country. This paper is almost labyrinthian in its columns that are regularly set apart to special matter. The plan is based upon features calculated to be of interest to the female portion of the family, and crocheting, knitting, cookery, recipes, fiction and gossip intended for women dominate the system. One of the most curious as well as one of the most profitable of these "departments," as the *Globe* management finds, is the "Everybody's Column," devoted to airing the love affairs of young men and maidens. As in other instances, the girls prove the traditional feminine trait by being far the more voluminous and frequent patrons of the *Globe's* trained Love Adviser. Some of these epistles are remarkable, to say the least. Not long ago, a married woman, in a spirit of mischief, sent in a note, in which she represented herself as an orphan afflicted with a lover who persisted in smoking a clay pipe while she sat in his lap. A perfect shower of serious letters of advice

in the emergency followed the publication of this "pipe" query.

George Perry, a well-known printer, a member of the composing staff of the *Globe*, has written a little book that has recently made its appearance. The volume is entitled "Slings and Arrows," and is said to be a very bright bit of work.

An institution that is of considerable importance in school journalism is what is known as the "New England Intercollegiate Press Association." At its recent meeting, George E. Fogg, of Bowdoin College, was elected president; Miss Beth Bradford Gilman, of Mount Holyoke, vice-president, and Richard B. Dole, of Bowdoin, secretary. These college journalists are more acute than the case-hardened professional newspaper man is wont to think, and printing concerns, type-founders and others who are careful to keep these embryo publishers posted about their goods gather a deal of extra trade. More than one college editor is ambitious to have his paper printed in its own plant or upon a special style of type. Take heed!

BEENSON BROWNING.

THE PRINTING TRADES IN CHILE.

To the Editor: SANTIAGO DE CHILE, April 25, 1901.

Answering your inquiry in reference to the kinds of machinery in use in printing-offices here, I beg to say that the principal newspapers use, in nearly every case, French printing machines, "flat-bed presses," mostly of small capacity, although there are a few cylinder presses, but these latter are the exception, owing to their high first cost, and also because the majority of the newspapers have a small circulation, from 2,000 to 10,000 numbers per day.

The lithographic presses come principally from Leipsic, Germany, for the reason that the prices from that source are considerably lower than for the same size and class of American machine; the German maker sells these machines under very liberal conditions as to payments, these sometimes spreading over a period of one or two years, whereas the American maker demands cash in New York.

Regarding typesetting machinery, would say that the writer is agent in Chile for the sale of Linotype machines, and has already disposed of a number of these to the principal newspaper and jobbing offices in this country, and has more or less full control of this branch in Chile.

Small power and job-printing presses are of American and German make, the American being preferred for its simplicity and easy-running qualities.

Bookbinding machinery comes principally from Germany, although there is no reason why American machines should not be readily sold, providing the makers were to establish agencies for this class of machinery.

The German manufacturers are all represented here, and some of the agents carry in stock all kinds of printing and bookbinding machines and supplies for their clients, from which stock immediate requirements are attended to. Meanwhile, should an American machine be required, it would take from four to six months to make delivery, sometimes even more.

American news inks can compete successfully with those



hitherto imported from Europe, and, in fact, all kinds of inks could be introduced here from North America, but it has been found that orders which have been given here to American traveling agents have been badly executed, and much delay experienced in making delivery. This has caused a prejudice against American inks, and I might say that the same remarks apply to supplies for lithographers, who complain that they can never succeed in getting an order fulfilled according to requirements, vexatious mistakes occurring as to time of delivery, changes in qualities or quantities—something, in fact, to create bad impressions, as compared with exact manner in which European orders are invariably executed.

I trust the above information may be sufficient for your requirements touching the points in question, and assure you of my willingness to contribute in any possible manner to the ends you have in view regarding development of trade in Chile.

LEWIS E. THOMPSON.

LEGAL ADVERTISING IN THE EMPIRE STATE.

To the Editor: HOOSICK FALLS, N. Y., May 11, 1901.

It is supposed to be the mission of THE INLAND PRINTER to encourage the discussion of all matters that point to the interest, pecuniarily and practically, of the printing and publishing fraternity, guarding their right and protecting their business relations. Every issue of the PRINTER is expected to contain something that will be of personal benefit to each subscriber, and we always look for its arrival with a lively interest. If it happens to arrive about our breakfast hour, the breakfast is a secondary consideration.

In the early part of the century that has just closed, the New York State Legislature enacted a law establishing rates for legal advertising, embracing mortgage sales, sheriff's sales, tax sales, and all advertisements requiring publication as a legal necessity. The rates were 75 cents per folio for the first, and 50 cents per folio for subsequent insertions. For many years this law was strictly adhered to, and the rates being deemed a fair compensation for the work of the publisher, whose interests it was intended to protect. The average country printer who received a good-sized "legal ad." thought he had struck a bonanza, and the lucky publisher who had the publication of a big tax sale was almost tempted to retire from business. It was a gratification to journalists to know that this law was enacted for their benefit alone, and made no provision for sharing their profit with any other parties. For many years the rights of publishers were undisturbed, and they received the full amount of fees to which they were entitled for all legal advertisements controlled by town and county officials.

The prospect of official patronage was a forcible stimulant, and gave them on the behalf of their party a persevering energy, and the hope of success increased their zeal in aid of the candidates. "You tickle me and I'll tickle you," was the understanding between the official aspirant and the journalist, so, in the event of success, the official was tickled with his office and in return was expected to tickle the publisher with his patronage.

As time progressed, there was a growing appetite for official pap. A grasping desire to share the profit of the printer

sprang up among greedy politicians, which resulted in a "demand" for forty or fifty per cent on all the legal advertisements under official control.

The salary and the legitimate perquisites of the official were deemed adequate to give him a luxurious support. He had been boosted into office, principally by the influence of the press, and it seemed decidedly ungrateful to demand a share of the profits of those upon whose influence he had depended for his election.

Before I retired from the newspaper business a few years ago I received a legal advertisement from a country surrogate. At the expiration of the time of publication, I rendered my bill. A day or two later the money came "less forty per cent." I returned the remittance, informing the official that I did not do business in that way, and asking him by what authority he retained forty per cent of my fee. A return letter brought the full amount of my claim, with the significant remark, "There are plenty of printers who are glad to get our ads. at forty per cent discount."

It would seem, therefore, that it is in many cases a lack of courage on the part of publishers to defend their own interests that, in a measure, encourages the grasping demands of public officials. It is unnecessary to say that it was the last legal ad. I received from that direction.

Many lawyers, too, encouraged by the success of the officials, approach the printer with legal ads. with the remark that they expect "the usual discount."

There is a remedy for this existing evil, and that is for publishers to be united in their demand for the full amount of their charges for legal advertising, at the rates established by law. If they can not agree in this regard, let them ask the legislature to enact a law prohibiting town and county officials from retaining any portion of the pay for legal advertisements which they control. The penalty for the offense should be removal from office.

This is a fruitful theme for discussion, and there are many of our fraternal brethren who are abundantly able to do it justice. Let us hear from them.

G. K. LYMAN.

HINTS FOR THE SMALL PRINTER.

To the Editor: PHOENIXVILLE, PA., May 14, 1901.

Probably half of the printing-offices in the country are small affairs relatively, run by men who look with hopeless awe on any scheme that proposes dividing their plant up into "departments." Usually there is a weekly paper adjunct, and after the employer and his boy have set the type for that, worked off the edition and mailed the issue, the former devotes a day or two to filling his job orders while the boy throws back the dead type into the cases. In my experience I have not only known many of which this is a fair description, but I have been the owner, manager, editor, foreman, compositor and job-printer in such an office, and have made a living and some profit. For several months I ran a weekly six-column patent-inside paper alone, setting six columns of bourgeois for each issue and calling in a boy Wednesday afternoon to roll the forms on an old-style clover-leaf Washington hand press and to help get the edition into the postoffice. The building was started at



noon one day, and two men built it so that I had the key in my pocket at noon the next day. The whole outfit, except the land—building, type, Washington, jobber, stone, and all—cost less than \$500.

And I learned some things that may or may not be of account to the manager of a plant, but which mean dollars to the small printer wrestling for fame—and his daily bread—single handed.

Pick-ups never paid. Everything went back to the case except the standing ads. in the forms.

Leads were cut to pica ems and kept in a lead case.

Plenty of two and three em quads and spaces earned big money on their cost.

It was as necessary to quit on time and put the business out of my head, as it was to begin work on time.

Never to lay anything down except where it belonged.

Job fonts of romans or gothics in series—caps only—cost little, and with taste and a font of word ornaments, can be made to turn out work acceptable to critical customers, good presswork being presumed.

That \$2 and \$3 soft job ink for office stationery and flat papers lasts like the "widow's oil," adds nothing appreciable to the cost of a job, and produces effects which win new customers and holds old ones.

That with type new or practically new, four thicknesses of news print on the platen of the jobber brought up all the face sharply; or if it ever failed, all that was needed was to dampen the lower sheet. And that a sheet of straw building paper—likewise dampened—was all the blanket the clover-leaf called for. Of course the latter, like the former, was only good for one run.

That secondhand type is dear at any price. One font I ventured to buy aged my whole office by a year in less than two months.

That the last thing a printer learns is to keep ink where it belongs. Having acquired that, he can white his walls and his ceilings and woodwork, and save half his expense for artificial illumination.

That dust is a mortal foe to type, machinery and paper stock, and that it is easier kept out than driven out.

That a shovelful of wet sawdust swept ahead of the broom into all the corners will clean up without raising a dust.

That a dainty job is always visibly helped by washing the form at the sink before printing.

That the quickest way to wash up a jobber is to hold a wet sponge on the rollers as they run until the ink leaves them, and then wash the plate. The rollers will be ready by the time the plate is.

That laid papers are hard, and linens almost impossible, for the average country printer to do good work on. And yet I have known men reckless enough to attempt half-tone cuts on laid linen!

That an imprint on a good job brought more business; on a poor one it drove business away.

That cash sent with every order is the only safe way for the small printer to deal with the paper-house or the typefoundry. It allows him to sleep during the hours he would otherwise be studying how to meet the bills.

That work delivered is rarely paid for at the time; work called for usually leaves the cash.

That a font can be kept good indefinitely by throwing defective letters picked out in the proof into the hell box, and buying new sorts from time to time. But the hell box must be under lock and key, and the culling can not be delegated to the office boy or the casual tourist who has stopped with you a day or two to brace up.

Some day I want to write you again as to country job prices—a topic none of us know anything about.

DARLINGTON, PRINTER.

NOTES FROM SCOTLAND.

To the Editor:

EDINBURGH, May 27, 1901.

Death has been very busy among Edinburgh printers during the past three months and has removed many who have done good service in their day and generation. The ranks equally of masters and men have been thinned, and, among many obscure men, some prominent figures have fallen. James Kirkwood (of Messrs. R. & R. Clark), a keen, hard-headed business man, who has left the mark of his strong personality on the large business of which for so many years he was the head; Duncan Cameron (of Messrs. Macniven & Cameron, printers and stationers), who besides being a printer, was the inventor of the pens of which the rhyming advertisement speaks:

"They came as a boon and a blessing to men,
The Pickwick, the Owl, and the Waverley Pen";

James Pillans (of Messrs. H. & J. Pillans & Wilson), one of the oldest master printers in Scotland—these are among the losses on the masters' side. On the side of the employees, we have to lament John Laurie, one of the most genial men who ever breathed, George D. Bishop, and many others. Mr. Laurie, I think, was the most highly esteemed man in the trade in this city, where he was at one time the secretary of the Edinburgh branch of the Scottish Typographical Association, and for the past twenty years was the manager of Messrs. McFarlane & Erskine's office. Mr. Bishop for over thirty years was pressreader in the office of Messrs. Ballantyne, Hanson & Co., but was well known as an exponent of Scottish song and music. Many of the readers of *THE INLAND PRINTER* who hail from Scotland must have in years past been touched and stirred by Mr. Bishop's delightful renderings of "the auld Scots songs." He tried to do for the songs of Scotland in a humble way what his friend, the late David Kennedy, had done on a much more extended scale, and like most people who try to serve their fellows, Mr. Bishop found in this service great pleasure to himself.

About the end of March the Edinburgh Typographical Society presented a memorial to the employers asking for the abolition of the system which prevails in most offices here of mixed "piece" and "'stab." The men propose to institute in substitution thereof a uniform method—either time payment or all piece work. The present mixed system works out very badly for the men in general in some offices—the piece men getting all the rubbish of the work which no scale yet invented



could make pay, and never a streak of "fat" to make it palatable. Another grievance is favoritism, which exists, I am told, in some houses to a very great extent—the consequence being that men of equal ability may work alongside of each other for weeks at a time—one earning perhaps double what the other does, because the first is a pet of the overseer. A conference was held between the masters and men about three weeks ago, and though nothing has been agreed on, from the tone of it I understand that strong hopes are entertained that something may be done to remedy the anomalies that exist.

The sixty-fifth annual report of the Scottish Typographical Association has just been issued, and shows the ups and downs of a printers' trade union in a remarkable degree. The membership stands at 3,730, a decrease, curiously enough, of 17 from last year. There are 93 apprentice members, a decrease of 25 since last year. The present appearance of our case-rooms as regards apprentices explains this. But the financial report is not so good as one would like. The out-of-work fund is the only one which shows a balance, £371 being added to stock for the year's working. But the sick fund has lost £288 and the superannuation fund £236, and these very essential funds are in a bad way indeed. The Perth strike has cost already £1,056, and the bill is not all paid. There is a certain satisfaction, however, in knowing that though our association's finances are a little impaired, the stability of its constitution is yet uninjured, and that ways and means will be found to put matters right again. Out of the death roll of 39 for the year, 15 deaths are from consumption and 9 from other lung diseases (mostly pneumonia and bronchitis), a total of 24. We are told that phthisis is being exterminated in this country, but this does not seem like it.

Messrs. Aird & Coghill, for nearly forty years in Argyle street, Glasgow, have removed to splendid new buildings they have erected for themselves in Douglas street, near their old premises. The office is splendidly fitted up and is said to be the finest and best equipped in Scotland. The machinery is driven by separate electric motors—one for each machine.

It is currently reported that the *Glasgow Daily Mail*, having been bought by the Messrs. Harmsworth, will after June 10 be absorbed into the *Daily Record*, and will be known as the *Daily Record and Mail*. It is not generally known that in Scotland we have a country newspaper which has already had an existence in three centuries. This is the *Kelso Mail*, which came into being four years before the close of the eighteenth century—i. e., in 1796. That a little place with a population of five thousand inhabitants could keep a newspaper alive for 105 years is remarkable indeed.

G. F. S.

PAN-AMERICAN COURSE AT CHAUTAUQUA.

An important special feature of the general program for the twenty-eighth annual assembly at Chautauqua this summer is the Pan-American Exposition course. This will consist of a series of lectures by directors of different departments of the Pan-American Exposition. These lectures will be given during the week of July 6 to July 12. In addition to the lecture course special instruction in Spanish in connection with the summer schools will be offered to the Pan-American visitors.

Printing Trade Economics

BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

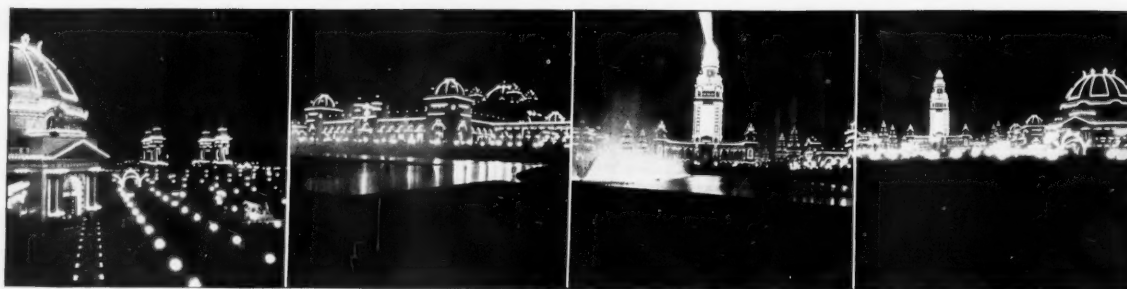
- I.—One Typothetae, under one administration, with one central treasury.
- II.—One Union, under one administration, with one central treasury.
- III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.
- IV.—One scale, graded according to actual cost of living in city and country.
- V.—One common rule for every workshop in the country.
- VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.
- VII.—One bureau of printing-trade statistics and a common labor bureau.

PRIVATE PRINTING PLANTS.

Some time ago the *New York Times* pointed out the advantages of the transfer of the Appleton printing-plant to the firm working under the name of the departed master-printer, John F. Trow. Thereupon Mr. Blanchard, an active typothetist, took occasion to express the opinion that the efficient cause of this transfer had probably been the inability of the Appletons to pay proper attention to the printing branch of their publishing business, because "No man can serve two masters."

We fully agree with Mr. Blanchard that a printing business requires, in our days more than ever, that self-devotion which bars a person from the pursuit of any side-business. But there is a wide difference between the requirements of a printing-plant operated for the public and of one devoted to the business purposes of a single firm. The material of the latter is always selected and arranged to serve but one end; while that of the former usually covers a great variety of wants. The superintendent of a private plant can devote his whole attention to his work, while the professional printer is obliged to keep both eyes on the Damocles sword of unreasonable competition which continually dangles over his head, and in fear of which he far too often neglects vital interests of his vocation. For these reasons large consumers of printed matter have often obtained better service from hired foremen than from professional printers, although often, it is true, at a greater expense.

It is idle to speculate on the particular motives of those firms and corporations who in the course of time gave the walking papers to their professional printers. They are undoubtedly different in each particular case. Certain it is that oftentimes the printers themselves have driven large customers to despair of the printing craft in general and to seek independence of its wiles by establishing plants of their own.



However this may be, individual printers are seldom, if ever, particularly blamable when industrial corporations, churches, charitable institutions, as well as governments, take their work out of the reach of their craft. The peculiar condition of the printing trade within our national industry and its apparent helplessness against the worst forms of competition, have nourished a general disrespect for printers as a class, considered either as artisans or business men. How can this be otherwise as long as cheapness outweighs workmanship, and as long as the stewards of the art present estimates varying from \$200 to \$400 on a work worth \$1,000? Verily, the disintegration of our craft into a number of frantic barterers has placed far too many individual printers in the condition of men who can not live up to the ethics of their trade.

This wretched state, which reduces the best disciples of Gutenberg to the rank of common higglers, is the outcome of the national business system of unlimited competition, which was formerly supposed to automatically regulate prices and wages as if God Almighty did it according to the principles of retributive justice, but which is



THE GODDESS OF LIGHT.

Figure surmounting the Electric Tower at the Pan-American Exposition, Buffalo, N. Y.

By Herbert Adams.

now being superseded by the trust system. Nevertheless, it is still taken for granted that promptness, honesty, diligence and skill will always prevail against the "lowest bidders" in any business community. But experience teaches that, in the printing trades, the shrewdest chaffers get on top in the long run. Those masters who believe in the conventional lie of the ultimate victory of professional principles over business artifices, must confess that the market prices of printed matter are not fixed by the best printers and that even the strongest houses feel their dead-weight from afar. The noble-minded authors of the much-admired ethics of the Typothetæ find their lofty principles entirely ignored on the market of their products and in their intercourse with local unions who ruthlessly dictate the norms of right and wrong in printerdom. The mysterious but omnipresent power of vulgar and ignorant printers has entirely obliterated all traces of genuine good will among the consumers and producers of printed matter. The everlasting pressure of society on living prices has settled like an incubus on the minds of average printers who, always riding on the sharp edge of the existence minimum,



slowly but surely lose that respect of their vocation which is the mother of self-respect.

The overwhelming desire to be that unknown "lowest bidder" has brought forth many vain attempts of employers as a class to shift the burden of low prices upon their wage-workers.

Union resistance to this natural stratagem of thoughtless employers has, however, not only frustrated its aims, but also undermined the discipline of the rank and file of printerdom. There are no more devoted apprentices and loyal journeymen, and, what is worse than all, our foremen find themselves as men that *must* serve two masters, as holders of positions of trust which union policies bid them to ignore. In the face of this demoralization, private printers can easier find reliable officers and men than professionals, and the best men of the craft throng to the assistance of all firms and corporations which show a desire to do their own printing. And what of our plants, which are the manifestations of our spiritual life in the business sphere of existence? We find them thrown by our cherished system of unlimited competition between the upper millstone of the ever-higgling market and the lower one of stolid trade-unionism. There they are ground to dust, and types and presses are as cheap as the men who own and work them.

What causes are there adequate to inspire true printers with the hope that the existing disintegration of their trade will be followed by a period of wholesome reintegration? Mr. Blanchard hints in his remarks on the Appleton plant at one cause which is undoubtedly at work—at least in cities. The system of unlimited competition which has reduced the printers' estate more than that of others belonging to our national industry, and that union imperiousness which bids defiance to all ethics of the craft; these two powerful agencies have made it almost impossible for private printers to maintain the economic efficiency of large plants. Formerly the margins were large enough to cover a multitude of sins, but now it takes a thorough printer to make both ends meet. The hope to save the profits of the professional printer is a delusion and a snare where superintendents and foremen ogle with union men who never know whither they are drifting, and where all think "Pa is rich an' ma don't care." Besides this, the art of getting along at all with the many sovereign unions that claim jurisdiction over private plants is becoming a business in itself which proves too much of a burden for gentlemen who have better things to do.

But there is very little consolation in these considerations, for the falling market prices of printed matter and the rising monopoly prices of union labor oppress professional as well as private printers. Our hope rests on the Typothetæ. There are those master printers who understand that that blind selfishness and incapacity which animates individuals to become "the lowest bidder" must be controlled by the clear-minded members of the craft. In the Typothetæ are those far-sighted printers who know that their trade is nothing if it can not appease the present strife of conflicting interests within its ranks, but that their vocation will be again what it was of yore when their organization shall have become the defender of its vital conditions. These master printers will some day

become conscious of their great economic power, simply because they are intelligent Americans, which means, citizens who will not allow the wicked and weak to run away with their estate and to bring misery, discontent and despair over their successors.

And then we shall have a common trade government with a common rule and a common scale valid for our common country. We shall have the American idea of self-government carried into the industrial organizations of the nation, and we shall prove to the world that the rise of industry does not necessarily mean the downfall of liberty!

ROTTEN PEACE.

"Henceforth reason and not passion will prevail," says the author of the newspaper publishers' agreement, in the deep voice of firm conviction. And the union promoter of this masterpiece chants the monotonous antiphony, "This will remove the objections of employers to assume obligations to our unions." And I, being overwhelmed by these official declarations, must humbly confess that I am but a croaker, chanting the countersong that everything goes wrong. Yet, being one with all conciliators in the trade, I can not help discussing their schemes in season and out of season. "The way of a fool is right in his own eyes" (Prov. ii, 15).

Of course, I am bound to desist from theorizing and subtilizing on the text of the agreement, since it is a sacred law of printerdom by virtue of the referendum. Even bad laws must be respected. But I take the privilege to show as in a mirror the Chicago mess, reflecting the utter worthlessness of pacts among disjointed unions. For, in this Western metropole the publishers and compositors have a five years' compact, and, methinks, in consequence thereof also a bitter feud of like duration. The age of reason and complaisance among wolves and sheep began in March, 1897, and in July, 1898, the stereotypers and pressmen were seriously offended. Too weak to resent the employers' affront, they cried for help and struck the sympathetic chord in the hearts of the compositors. The Sixteens said, "An injury to one is an injury to all," and jumped up to assist their fellow workmen, while the president of their national Union encouraged the resentment of the Chicago local — of course, *sub rosa*, because, as President Lynch states, a contract guaranteed by the I. T. U. is never broken. Soon after, the indignation of the various unions grew into a rage which emitted most innocent boycotts. But when the time came for the national body to add the deed to its sympathetic sayings, the grand mogul of the Union commanded, "Hold on! Our 'commissary department is exhausted'; the Sixteens should be instructed 'to cease blowing their trumpets.'" "Yah, yah, for aye!" responded the Federation of Labor, and the Milwaukee convention ordained that contract obligations are weightier than the obligations of class-fellowship.

Since then the Chicago unions found themselves to contrary duties bound, and they became like runaway teams rushing along a dangerous declivity, sparkling and sputtering and biting furiously the bridle reined by Lynch and Gompers. Criminations and recriminations fly from one union into the other. Indignant typos mutter threats of rebellion and secession, and



President Lynch retorts with thunderings of anatema and excommunication upon those Sixteens who believe that neither laws nor pacts should stifle fellowship in labor. Meantime the employers stand unmoved upon the terms of their agreement, as Shylock did upon the stipulations of his bond. This is the situation—a conflict between the letter and the spirit of the agreement—a clash of sympathy and law. Yes, Gompers and Lynch, Bowman and Lawson, as well as the organizations behind these gentlemen, all are in the right. Yet all are wrong, and disruption threatens the trade organizations of Chicago.

Destruction—disruption—perdition of the unions—yes, this is the consummation devoutly wished for by the publishers' and every other union of employers, President Lynch's protestations notwithstanding. Even I do sometimes fall a-cursing like a hod-carrier when the union presidents clothe downright robberies with the wide mantle of the cause of labor, as Donnelly did when he made me pay \$12 for refusing work to four unsympathetic applicants. But then, what does it profit the employers to throw the Eris apple of contention among the printers' unions and to gloat over their destructive family feuds? History shows that labor unions are indestructible. The killing of one mad body of workingmen is but a transformation without a change of nature—a mere metamorphosis of its ingredient parts. And the almighty power that rules the destiny of our kind shows its loving kindness in this as in every other respect. The All-Merciful does not want individualism to destroy his people. He declares through the voice of the unions that competition shall not be the death of trade, shall not ruin master workmen. And I, being one of them, declare that I will rather cast my lot with our imperfect unions than with my refined competitors. The workingmen may abuse, but will never kill me. And my competitors? Why, my ruin is their life! Already old Hesiod knew the devilish nature of competition when he said: "The potter growls at the potter, and the builder at the builder, and the beggar at the beggar." And though I know that even in our twentieth century the printer growls at the printer, I have the consolation that trade rivalry can not ruin the trade if its members will dance the mad can-can of competition on the solid floor of the union minimum of wages. The price of labor is the natural limit of competition, and it is better for us to elevate the unions than to degrade them. To suffer wrong destroys the character of men more than to do wrong.

Finally, those union presidents who now cry "peace at any price!" should understand that there is no peace for compositors as long as they surrender pressmen and stereotypers to the tender mercies of individual employers. Hurl as many pacts against the union heart as the Jews threw stones upon St. Stephen—it will live and beat in sympathy with its fellow-workingmen outside the pale of the agreement. I may admit that this is wrong; that a contract is more than sympathy; so I may argue that Shylock was right and Portia but a shyster. But I can not help being impressed with the truth, that if Shylock was right, the Venetian law was wrong; and also, that if Lynch and Gompers are right, the compositors' pact is wrong. Whatever bad things the nineteenth century may have done to mankind, it has transposed the ancient rule of Roman justice,

Vivat justitia, percat mundi, to read Percat justitia, vivat mundi! which means in plain English, Down with such justice as destroys the world! The cry is on one side: Live the contract, down the union! and on the other, Live the union, down the pact! And I think the shibboleth of the union will prevail in the run of time.

Let the union presidents bethink themselves and desist from promoting those modern wishy-washy schemes of arbitration which begin with paralyzing the economic power of our unions and end with unbalancing the equality of the working classes. We want arbitration, but such arbitration as will not undermine the bulwarks of labor and will not surrender the interests of capital to the tyranny of labor jingoes. We want arbitrators, but men from our midst who feel as we do and know the technical intricacies of their trades. We want experts, but neither sages nor priests, neither statesmen nor politicians to foist in form of "fiats" their monotonous "half and half" upon our sense of right and wrong. Bishop Potter may know the way to heaven, but he does not know the ways of lean type, fat bosses and union chairmen!

Yes, we want trade government, but neither a clique of employers nor a ring of labor jingoes to interfere with our business. Such a government of experts and such arbitration as is arbitration can come only and solely when the local typothetæ delegate their autonomy to the National Typothetæ, and when the many Bix Sixes and Small Ciphers surrender the striking and boycotting powers to their national body. Thus and not otherwise can we institute one trade administration, pursuing one national trade policy, to obtain from society living prices and living wages!

THE GERMAN COMMON SCALE FOR MACHINE COMPOSITION.

The first common scale of machine composition has been drafted by a commission of experts selected in equal numbers from the German Printers' Union and Employers' Association, which met at Berlin on October 17 and 18, 1897, and ordered it to go on trial for one year, commencing January 1, 1900.

We present this instrument in full to the American printing trades, believing that the International Typographical Union, as well as the American Typothetæ, will soon have to adopt a uniform and equitable scale of operators' wages, and also that the principles of the German Guild scale will hold good wherever the Linotype supplants hand composition.

TIME WORK.

1. Only duly apprenticed hand compositors can be permanently employed as machine compositors.

NOTE.—Regularly indentured apprentices can be employed on the machine only in the last year of their apprenticeship.

2. Learners must be taken, if possible, from the journey-men employed in the office installing typesetting machines.

3. The time of learning machine composition must not exceed three months. The local scale must be paid during the period of learning.

EDITOR'S NOTE.—The German Guild provides for a minimal scale throughout the empire, to which are added certain percentages according to the size of the different cities. For example, Berlin pays twenty-five per cent more than the minimal scale, Munich only seventeen and one-half per cent more, etc.



(A) At the end of three months the operator must prove that he is able to set per hour, on the average:

On the Linotype, 5,500 letters.*

*See note on measurement below.

On the Typograph, 3,850 letters.

On the Monoline, 4,550 letters.

(B) After six months' employment on the machine the operator must be able to set per hour, on the average:

On the Linotype, 6,000 letters.

On the Typograph, 4,200 letters.

On the Monoline, 5,000 letters.

It is understood that this means *corrected* composition.

The condition of the above stipulated performance is that plain matter of at least twenty picas width and reprint copy be given. If these conditions can not be met, the actual conditions must approximate the above figures.

4. The work-day of machine compositors consists in newspaper offices of eight hours (without intermission); in book offices of nine hours, with one hour's intermission.

5. The minimal wage of all operators is the local minimum of the common scale, with an addition of twenty-five per cent on eight hours' and of thirty per cent on nine hours' time.

6. Overtime is to be paid according to the common scale, with an addition of twenty-five per cent after the compositors have worked eight hours.

EDITOR'S NOTE.—The overtime rule of the German common scale seems particularly just compared with the American custom. The principles are as follows:

Overtime falling between 6 A.M. and 9 P.M. is paid with 15 pfennige.

Overtime falling between 9 and 11 P.M., 21 pfennige.

Overtime falling between 11 and 12 P.M., 35 pfennige.

Overtime falling after midnight, 40 pfennige.

Work on Sundays and holidays, 25 pfennige per hour.

Regular Sunday work, 45 pfennige.

Work on the first Easter, Whitsuntide and Christmas holidays, per hour, 85 pfennige extra.

When the regular work is without intermission, the overtime pay begins two hours earlier.

Regular overtime work is to be avoided. When necessary, the men employed in the office must do it in turn.

No reductions are allowed for legal or private firm holidays. It is forbidden to evade this stipulation through the substitution of the hours' rate for the weekly rate. If the time lost through holidays of this kind (for example, Lincoln's Birthday, Labor Day, Decoration Day) is to be made up, through extra time, the regular overtime addition must be paid. Holidays ordered by the firm are to be paid according to the minimal scale. Compositors engaged on the time scale can not be put on the piece-work scale within two weeks before such extra holidays.

Piece-work compositors who are occasionally employed by the hour have no claim to the payment of holidays. But if they have been on the time scale during four consecutive weeks, they are to be considered as time hands until they are again put on piece work.

Doubtful cases on the overtime scale are to be decided by a special commission selected in equal numbers from the employers and employees of the city.

7. When interruptions of more than one hour take place, occasioned either through stoppages of the machine or want of copy, the operators must work on the floor at machine rates; if the interruption lasts longer than one full day, the rules for hand compositors must prevail.

8. The operator is expected to take care of his machine and is responsible for damages due to carelessness.

9. For all other happenings during working hours the common scale prevails.

(A) Bottom price per thousand letters, set up from good and easily readable copy is 11 pfennige on the Linotype, 14 pfennige on the Typograph and 12 pfennige on the Monoline.

EDITOR'S NOTE.—The method of computing adopted by the German Guild is this: One line of the alphabet of the type used for the work is set up thus:

abcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyzabcdefghijklmnopqrstuvwxyz
The number of letters in a line is multiplied by 100. Leads, 6 to pica, 9 pfennige per 100, etc. The following table gives the relation of the price of machine to hand composition:

HAND PRICE.

1,000 letters pearl, 50 pfennige; foreign languages, 55.

1,000 letters nonpareil, 40 pfennige; foreign languages, 44.

1,000 letters minion, 37 pfennige; foreign languages, 40.

1,000 letters bourgeois, 34 pfennige; foreign languages, 31.

1,000 letters long primer, 34 pfennige; foreign languages, 37.

1,000 letters pica, 36 pfennige; foreign languages, 39.

MACHINE PRICE.

If set from plain copy on the Linotype, 11 pfennige; on the Typograph, 14 pfennige; on the Monoline, 12 pfennige, exclusive of the local addition.

(B) Bad copy is entitled to extra price.

(C) Foreign languages and dialect matter, fifty per cent extra.

(D) Figure matter, or matter containing more figures than type, seventy-five per cent extra.

(E) Spaced matter, seventy-five per cent extra.

(F) Narrow measure:

Linotype, 25 to 30 letters, 20 per cent; Typograph, 30 per cent.

" 31 to 35 " 15 " " 25 "

" 36 to 45 " 10 " " 20 "

Narrow measure on the Monoline according to special agreement.

(G) Abbreviations, names, etc., according to particular difficulties, not under 20 per cent.

(H) Matrices not in the magazine, 3 letters = 1 line. Matter with signs and accentuated languages not in the magazine, on time scale.

(I) Putting hand type in machine matter, 5 single letters (accents) or 5 syllables count 1 line extra; every other 3 letters or 3 syllables, 1 line extra.

(K) Small takes consisting of several different articles, 2 lines extra on 10 lines; 1 line extra on 20 lines, but only in case the take is not brought to the operator.

(L) Make-even on takes of 20 lines and over, 2 lines extra; under 20 lines, 3 lines extra; smaller, 4 lines extra.

(M) The operator must correct his own errors. Author's proofs and revises on time; provided the operator has the type needed for corrections on his machine. Changing lines in made-up matter, time scale.

(N) Advertisements, market reports, etc., by agreement on the basis of the common scale.

(O) Table matter on the time scale only.

(P) Peculiarities not mentioned in the above list, on time scale; but employers and employees have the privilege of agreeing on an average price of peculiar matter on the basis of these extras after a trial of four weeks.



10. All work or delays for which piece hands are paid on the time scale, are paid to operators, with an extra of 60 pfennige per hour.

NOTES.

THE German Parliament is continuing its legislation against Sunday and holiday work in different branches of industry.

THE great strike of the Marseilles longshoremen, which began in February, is mainly pointed against the importation of cheap Italian labor.

THE Paris employes of ladies' tailors working for the upper tens of the world, have demanded the eight-hour day and a minimal wage of 10 francs per diem.



Photo by Dozer, Bucyrus, Ohio.
AN ADMIRER OF THE INLAND.

THE Prussian Ministry of Commerce has appointed two female factory inspectors. The experiment has proven successful and more appointments of ladies will follow.

THE Government of Saxe-Meiningen has devoted 350,000 marks to the improvement of tenements for the working classes. Municipalities and associations devoted to this purpose can have the money at merely nominal interests.

THE world-renowned firm of Imprimerie Lemercier, of Paris, has failed. The receiver values the plant at 350,000 francs. Bidders must deposit 50,000 francs and pay in advance the half year's rent of 12,000 francs. This failure is a severe blow to the graphic arts.

THE *Deutscher Buch und Steindruck*, a prominent Berlin trade weekly, has opened an American department to publish not only specimens of types made in our country but also samples of job composition. In a lengthy article, the writer

calls attention to the eminently practical side of American novelties.

THE Linotype is making headway in France. The latest report counts eighty-five of these machines in use. One of the directors of the Linotype Company advertises in the trade papers that he will lecture every evening on the qualities of this iron compositor, and instruct learners in the art of operating these machines.

THE firm of typefounders and pressbuilders, Schelter & Giesecke, in Leipsic, have built a two-revolution press which combines the advantages of the Cottrell and Miehle presses. In order to overcome all difficulties of registration, they have successfully applied an automatic registering apparatus to the feed-board acting similar to that on the improved folding machines.

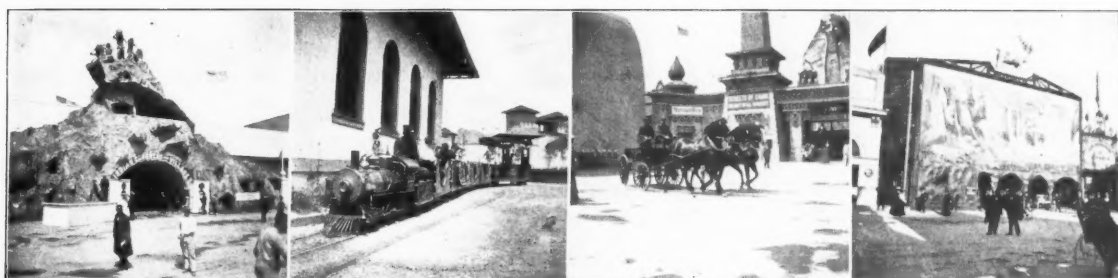
GOMPERS has issued a solemn allocution and encyclical to the chiefs of labor in the United States. It is a rambling document in favor of a general movement of the working classes toward the shorter working day, extension of trade-unionism, greater unity of the unions, and a more extensive demand for union label goods—especially for union-buttoned bartenders and waiters.

THE functionaries of the Papal Court have published a new edition of the "Index of Forbidden Books." It contains 278 pages large octavo. All prohibited books published previous to 1600 and most of the past century have been omitted, while, of course, the modern philosophers, poets and sociologists are represented in goodly numbers. Let us hope that the faithful will not consider the papal work a good advertisement of intellectual feasts!

THE Nashville Typothetæ has dissolved the union label phantom which appeared in their Legislature and for a time seemed to overawe the lawmakers of the State of Tennessee. It was done through the canonization of the beatified great unknown, the Lowest Bidder. *Similia similibus curantur*—likes are cured by likes. Poison against poison. Query: Who is more hurtful to the best interests of the printing trades, the Unknown Lowest Bidder, or the Quixotic Allied Printing Trades Council?

ACCORDING to the reports of the English Labor Department, the existing Boards of Conciliation have successfully operated during the years of 1894-99 in 719 strikes of 189,217 workmen. The intervention of the Boards led, in 562 cases, to direct negotiations between employers and employes which proved successful. This is a confirmation of the predominating theory of THE INLAND PRINTER that the principals in each trade controversy must settle their own difficulties, and that commissions of experts representing the unions of employers and employes are the proper authorities to do this.

THE New York correspondent of the *Berlin Buch und Steindruck* brings interesting news. An electro-metallurgist, Mr. Smith, provides the heads of newly cast letters with electricity, and puts a small magnet into the palm of the compositor's hand. The hand flying over the case raises the heads of the letters waiting to be picked up. A fast compositor by the name of Farrington is said to have set up in this fashion more



than two thousand ems an hour. All of this has happened in the *New York Morning and Evening Press*.

"SEPARATION or division leads to rivalry and generally to antagonism and conflict," says Gompers in his latest encyclical. I really believe this to be true, since I read the disgusting divorce proceedings in the Chicago family of printers. Compact Sixteens and anti-compact Sixteens, pressmen, Allied Printing Trades Council, Internationals, Federationists, etc., all are pulling the union horse in opposite directions, and every teamster swears like a fishmonger. How in all the world can labor leaders expect unanimity of action and the formation of all wage workers in a single national organization as long as the home-rule principle divides local unions and sets trade against trade, branch against branch, section against section? As there can not be a local union where every member is allowed to make his own terms with employers, so there can not be a national union where every local union can contract for its own standard rates and strike and boycott on its own hook. Let those who dream of a general trades union study the A B C of trade-unionism.

ANSWERS TO QUESTIONS.

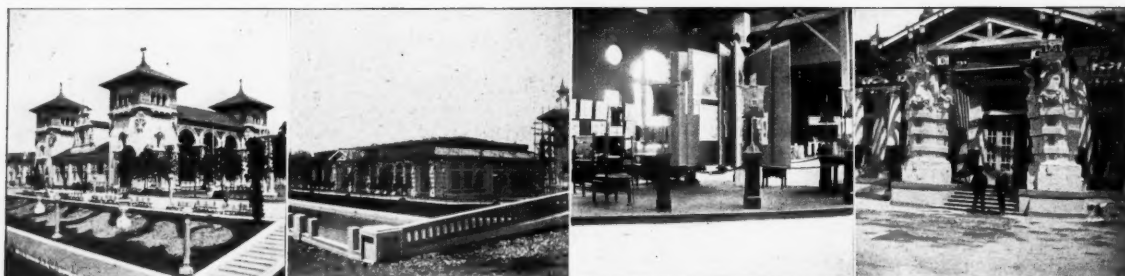
T. J. H., contributor of the *American Pressman*.—Many thanks for your kind words of appreciation and encouragement. Although so far "I have trodden the wine-press alone, and of the people there was none with me," I am satisfied that my labors have not been in vain. Where but two or three journeymen printers meet for the defense of their material interests, there is at least one who dislikes such travesties of trade-unionism as concealed leaders perform at this time in Chicago. And wherever master printers meet to consider their relation to the union, there is certainly one who knows that moderation is the alpha and omega of all mastership and fair dealing. And where a half-a-dozen professors, clergymen and philanthropists gather to devise means tending to repress selfishness in society and state, there are some who know that the next social reform must begin at the bottom of our social structure and not at the top. Let these men remain in their unions, typothetes and civic societies, where they are "grains of mustard-seed which will shoot out great branches." Do not form separate clubs of them to fight those which exist. Isolated from their associates they will be like seed on arid soil and wither in mutual self-admiration. In touch with them, they will in time reform their trade bodies to defend the dignity of their craft and its rightful share in the national dividend. And some day the innate force of their principles will impel all craftsmen's associations first to institute equitable arbitration among themselves and then to join the educating classes to form an irresistible moral force capable of balancing the power of our Government with that of capital. As for me, let me remain in my retreat and in the columns of *THE INLAND PRINTER*. Lecture-rooms are full of traps, and speeches may inflame, but can not calm the troubled hearts of plodding craftsmen and solicitous patriots. Arm in arm with my indulgent boss—our jolly and complacent Shepard—I can challenge the past and present century. On the rostrum I would be like King Edward's iron-clad challenger, who must be hoisted in the saddle with a crane. Of course, some day I hope to meet you—not to lecture, but to have a smile with you.

THE UNION LABEL BILL.—Mr. T. H. Fall, Chicago, writes: "I would be pleased to have your opinion" on an argument submitted by the Marshall & Bruce Company, of Nashville, Tennessee, to the Legislature against the passage of the union label bill, No. 376.—Some time ago I made an exhaustive study of the merits of the union label, published in a recent number of *THE INLAND PRINTER*, and came to the conclusion that this device is a most questionable means to improve the condition of labor in the printing trades. The thing is a mere friar's lantern tending to increase the distressing inequalities of wages and prices which instill the competitive life of printers with a virulent spirit. The union agitation for the compulsory introduction of the label dissipates not only the energy of local bodies, but also undermines the authority of the Interna-

tional Typographical Union through the creation of separate trade bodies which, though commissioned to chase after the label phantom, try to assume control of local trade affairs, as is the case in Chicago. Ring rule and bossism receive through this agitation a fresh impulse, and the many-headed hydra of local autonomy in questions concerning the whole craft grows stronger than it ever was before. On the whole, this label craze adds to the horizontal cleavage of our craft in employers and employees, a most dangerous perpendicular cleavage in printers with and without a totem. To a calm observer, our craft appears like a large menagerie holding a double row of cages: below, the local unions; above, the employers; by their side, but separated with iron bars, are cages with totem printers and anti-totem printers, intermixed with many small cells containing previous rats. The inmates roar, snarl and hiss at each other, shake the bars of their cages and show all their ugliness of character to the complacent and smiling estimate shoppers, who rather like their performances. With the union-label phantom among us, there is little hope of uniting the craft so as to form a reliable machinery for rational collective bargaining and a strong dyke against further diminution of the legitimate income of the craft. The union makes an awful mistake in acting on the assumption that official printing is such a fat bait as will induce all employers to unionize their shops in order to get the privilege of snapping for it. This may be the case in rural districts, where small employers can dominate any number of pigmy unions which their boys may choose to form, but in cities where there is a trace of self-respect left in printerdom, the reprehensible union speculation on the bad traits of the employers' characters is bound to fail. But these considerations do not give validity to the arguments adduced by the Marshall & Bruce Company. Section 2 of their pamphlet rests on the stale assumption that Government must under all circumstances preserve the business system of unlimited competition. This is not true. Government is "to promote the general welfare," and the producers of the United States, having found that competition as it is operates against the general welfare, are right in trying to limit it somewhere, although they may often strike upon ineffective means to attain this good end. The Marshall & Bruce Company lay great stress on the fact that the union label bill would increase the cost of the State's printing. Of course, all union labels act like a social tariff. But the assumption that it is the highest duty of the State to prevent its citizens from attempting to raise the prices of products above the mere existence minimum is erroneous. Governments must "execute judgment and justice unto all people," but not use its power to keep down prices of printed blanks, boots and shoes. Neither the Word of God nor the Constitution speak about competition and low prices. The rest of the pamphlet reiterates the stale cant of liberty and union tyranny which is said to prevent non-union printers from enjoying equal chances in their chosen business. I believe that it is the freedom of every huckster and higgler and butcher to run down his craft, which deprives all of us of our freedom to fix living prices and living wages for our work.

CHICAGO PRESSMEN'S STRIKE.—D. B., Milwaukee, asks: "What is the Chicago Pressmen's strike about?" Answer.—From the meager information which has reached me, I judge that the strike is pointed against the open-office system which has been in vogue in Chicago press-rooms. As far back as the history of trades-unionism reaches, it has been the custom of unions which include a majority of the members of a craft, to refuse to work alongside of non-union men. "Whether this is right or not?" I believe, under the laws of the United States, any person has the right to refuse to work because he does not like the men around the shop. No law can compel employers or employees to deal with Tom and Dick, and to abstain from transacting business with Harry. "Whether it is good policy to strike on this account?" That depends on circumstances. As I do not know the exact condition of the trade unions of Chicago, I can not answer.

PARTNERSHIPS BETWEEN LABOR AND CAPITAL.—M. W., Terre Haute.—Statement: "If all employers would act like the proprietors of the *Terre Haute Gazette*, and voluntarily take their employees in partnership, there would not be any trouble between capital and labor." Answer.—Before I could say whether or not there are any benefits to the workmen in the apparent magnanimity of the proprietors of the *Gazette*, I would have to see their bank account. "Whether or not the so-called social question could be answered by making shareholders of wage-workers?" I do not know, but from my personal experience I do know



that similar attempts to solve the social question generally open up a number of legal questions which often eat up the plants that are to benefit those who work them. An employer who really wants to benefit the working classes can do no better than to recognize union rules fairly and squarely.

UNIONISM.—H. B., Sixty-first street, New York.—*Statement:* "I think that the realization of proper relations between employers and employes is far off, very far, for hundreds of years to come." It took the mediæval craft-guilds about two hundred years to acquire the right to regulate the relations between masters, journeymen and apprentices, as well as those of the crafts to the consumers. The first English trade unions appeared on the surface of industrial life about the middle of the eighteenth century. Through the efforts of the great labor-leader, Francis Place, the English trade unions were legally recognized in 1825. The 6 George IV., c. 129, secured the "right of collective bargaining involving the power to withhold labor from the market by concerted action" (see Webb, History 97). After this, the united workmen of England used their economic strength in the pursuance of their particular notions for about fifty years. There was Chartism, Owenism, and there is Socialism. There was trade-unionism on the home-rule plan until in the course of the nineteenth century all important trade unions consolidated and acted as national trade bodies. For almost seventy-five years English trade unions labored under the idea that limitation of the number of applicants for employment was the best and only policy to preserve their standard rates and the normal time. At last they came to the conclusion that living wages can best be secured through formal compacts between national unions of employes and employers. At present, one trade after another forms alliances, first to secure good prices, and then equitable distribution of the common income of the trades between wage-workers and their employers. Judging from this experience of modern European trade unions upon American conditions, it might take about one hundred years before our industrials learn how to arrange their common affairs. Sometimes, events develop very fast in America. But on the whole, the description which the great English labor reformer, Francis Place, gave of the state of the laboring men's mind in 1824, holds good of the American working classes of the present age: "The workmen were not easily managed. . . . They were filled with false notions, all attributing their distresses to wrong causes." This perversion of opinion is the greatest drawback to the progress of trade-unionism in America.

MR. D. S. W., Cleveland, Ohio.—*Statement:* "I shall bring proceedings against you for libel." Please do not. I will rather take your hand than your summons. I abstain from publishing your remarks on the union, made in your letter of November 3, 1900, because I would rather encourage friendship than enmity between you and your union. Proverbs, xii, 19: "A fool's wrath is presently known." Ibid., xv, 1: "A soft answer turneth away wrath." Job, v, 2: "Wrath killeth the foolish man."

JOURNEYMAN, †St. Louis.—Affected superiority mars good friendship.

APPRENTICE B., New York.—The evening classes of the Cooper Union will help you along a good deal. But be regular in attendance. One winter's course is insufficient. You must go there and study for years. Advice is not compulsion.

IRISHMAN, Syracuse.—I know very little about the condition of industry in Ireland. Schönhof says, in his book "The Economy of High Wages: "The low rate of wages and of living to which the Irish have become reduced through ages of oppression, has produced the result that at about one-half the rate of wages ruling in England not one industry can hold its own against the latter country in the same lines of activity."

CATHOLIC COMPOSITOR, Duluth.—Henry George did address a public letter to His Holiness Pope Leo XIII., in which he attempted to prove that the principles of property pronounced in the Pope's encyclical letter were not in accordance with the principles of what is termed "natural law." Mr. George virtually lectured the head of the Catholic Church that, for example, he who buys stolen goods does not acquire lawful property. With due respect for Henry George, I dare say that it is somewhat fresh to lecture Leo XIII. on the rule that a man can sell only such things as he really possessed; and this, indeed, was the essence

of Henry George's open letter. I am not a Catholic, but I feel bound as a simple individual to do homage to that great prelate's knowledge of the current questions of social rearrangements. Reverence, or a feeling of profound respect, proceeds with innate power from the respected person into the heart of every one who really contemplates the qualities of the superior, and it is not within the power of an individual to argue away the feeling of respect after it has once taken possession of him.

X. Y. Z., 'Frisco.—*Question:* "Is there a chance for a good jobber with family in New York?" *Answer:*—Though there are, as I am informed, over a thousand unemployable printers in this city, I know from personal experience that good jobbers are scarce.

BROOKER, Country Town, Pennsylvania.—*Question:* "What can I do to make our local union more effective?" *Answer:*—I am afraid that your baker's dozen of printers can do nothing more than to keep up the forms and outward signs of unionism. In this respect you ought to be very strict. Insist on regular meetings, and all the observances of men assembled to do serious things in common. I have found whenever I visited country unions that their behavior when assembled is simply that of loose fellows who defy good manners and glory in their free-and-easy style. If there be only three members present, go through all union ceremonies with a dignified air, and do not smile when the thing appears ludicrous.

BUFFALO EMPLOYER.—*Question:* "Do you think it advisable to discourage a foreman as soon as he shows too much unionism?" *Answer:*—The phrase "too much unionism" is too general to express



Photo by Mary Belle Thomson.

RESTING.

any opinion on the case in question. As a general rule, I follow in all union matters the old proverb, "What can not be cured must be endured." And let me tell you that good sense and diplomacy go a great way in overcoming trade-union follies. If employers understand that trade unions are in some respects like a solid stone wall, they should desist from running their heads against them, as if they had horns. The strongest weapon of men's struggle of existence is the brain. Use it.

APPRENTICE, St. Louis.—*Question:* "Our foreman wants me to set all fine jobs in Post Old Style and Italic, and says that nothing else can



compare with these fonts in beauty. Could the printers set no beautiful jobs when there was no Post Old Style?" *Answer.*—The beauty of a job rests in the imaginary line which you draw unconsciously around the form of your composition, and in the proper distribution of lights and shades. Holding this general rule of the science of beauty esthetics before your mind's eye, you can easily understand that you can set a beautiful job in gothic, quaint roman caps, lightface, or any other kind of type. The dictates of fashion are not always laws of esthetics.

EMPLOYER OF TWO HUNDRED MEN, Chicago.—Those who fear that a consolidation of all unions into one body is a menace to industry should study the history of industry in England and the continental countries. The very image of consolidations of trade unions has for a long time frightened the manufacturers of England out of their wits, and large sums of money were expended to counteract national trade bodies. The parliament, church and crown were invoked against the specter. But when the idea of trade unity manifested itself in the shape of national trade organizations, the employers always found that they were better off than before, because the greater the embodiments, the better were the men who controlled them. The trade-union leaders' sense of responsibility increased with the numbers of those who looked upon them as their guides. But it should be borne in mind that the striking and boycotting power as well as the defense funds always went from the smaller to the larger bodies, and that the further these powers were removed from the local unions the less they were applied as means of compulsion. Formerly the world thought that democracy could exist only in small commonwealths; now we know that whole continents harboring a mixture of races, like America, may preserve self-government. So it is with the industrial democracy. The day will come when you and I shall no longer have to contend with the freaks of a passionate crowd of local workmen, who can easily be incited to deeds of violence by such trifles as a disrespectful gesture, or thoughtless words spoken in a state of excitement; or with the class hatred of dyspeptic compositors and designing politicians who use the cause of labor as a means to get into office. Undefined trade-unionism will never hurt us individually, nor our country, nor our religion. I wish I could write and speak day and night to dispel the nightmares which apparently disturb the typographers' sweet slumbers.

APHORISMS.

How is it that all European nations with cheap labor and long hours fear American competition which rests on high pay and short hours?

AMBITION is the inordinate desire to excel others in any sphere of human activity and to be honored as a person of superior abilities. Ambition, often a virtue, degenerates to a dangerous monomania in men of weak intellects who rise above the surface through popular elections, as modern labor leaders generally do.

How is it that the printing-offices with cheap labor and long hours never fear their likes, but only those which pay living wages and work short hours? How is it that cheap printers always try to make money out of their fellow-craftsmen and never succeed to make money out of customers?

EMPLOYERS who are fair to their men must be very thankful if their trade unions are not thankless to them.

"The smaller the wages, the greater the profit," is the theory of the majority of employing printers. This idea is a heritage of the antiquated economists who always prated about a wage fund. It is as bad as the abominable union theory, "The less each man's output, the better is the condition of workmen." All our business misery and strife hangs on this ancient fallacy.

One ounce of employers' flattery is for many union presidents more than a pound of genuine workmen's sympathy.

"The great social question will be brought nearer to a solution and the labor question will lose its asperity when we know that higher remuneration, better living, shorter hours and lighter toil are the results of improved methods," says Schönhoff, in "The Economy of High Wages," p. 390. Let me ask the printers' unions if their policy to limit the supply of labor can ever supersede the above effective methods to increase the productivity of the printing trades? And, if high pay and short hours can be had in a declining trade?

The elective system of organized labor makes fools of many well-meaning workmen, because it breeds the unbearable conceit that elevation through election is always due to merit.

The above-cited economist states: "Every employer knows and will readily admit that the laborer's value stands in exact proportion to the quantity of work turned out." This is true even in printerdom.

Why do prominent printers' unions enhance the aversion of employers against the principles of trade-unionism by doting on measures that decrease the quantity of work turned out in their jurisdictions and distribute it in non-union districts?

Most of our modern labor leaders are very much like rocking horses, because they are always in motion and never advance.

A GENERAL rise of the wages in the skilled trades and a gradual decline of the price of their products is the cause of America's ascendancy over European industrial nations. Can trade-unionism be absolutely bad when it has the quality of advancing a comparatively young nation to a commanding position in the world's market, although its leaders are confused by almost all the conspicuous fallacies of the Manchester doctrines?

It is certainly an unmistakable sign of great prosperity that the American trusts, which are manufacturers' trade-unions, have not yet eaten up our country.

A PRINTER who recognizes the great fact that in their craft more than in others men are the real wealth producers, will certainly treat them with a little more consideration than presses and types.

The most difficult task of labor unions is to bridle the social hobby-horses with which their leaders always play in order to keep up their reputations.

It is strange that neither Darwin nor his followers mind the apparent differences between the "struggles for existence" going on in society. There are struggles for annihilation, subordination and coordination. White inhabitants of America have struggled for the annihilation of red ones, for the subordination of black ones, and laborers struggle for their coordination with capitalists. Is there any one who would seriously maintain that the end of the struggle between capital and labor is the annihilation of either!

The fear of anarchists is the best encouragement for them.

EVEN anarchists seem to condemn murder when one of their order is killed.

MANY employing wisecracks boast of their knowledge of human nature while they know only the bad qualities of workmen and their unions.

INDUSTRIAL progress depends very much on the proper application of the law of inertia.

TO SEEK rest from union aggressiveness through warfare against unionists, is to flee from repose and to court dissension.

UNION leaders may adorn themselves with the plumage of great writers, but they can not fly with it.

NOTHING is more costly for printers than to sell their work too cheaply.

NOTHING looks sadder than the ruins of air castles built by labor leaders on the quicksand of disjointed unions.

MANY workmen stay away from union meetings because they think too much of trade-unionism.

A WRITER who craves for popularity must not only praise the advantages of trade-unionism, but also extol the errors of labor leaders.

TO PREPARE one's self for the rainy day means for many persons to find somebody else's umbrella.

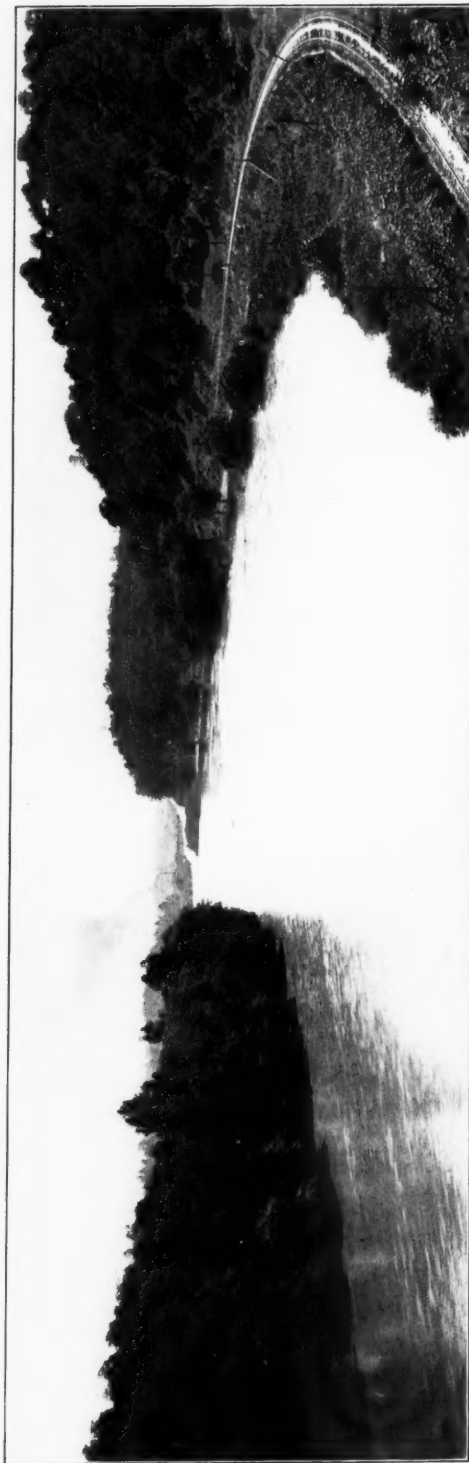
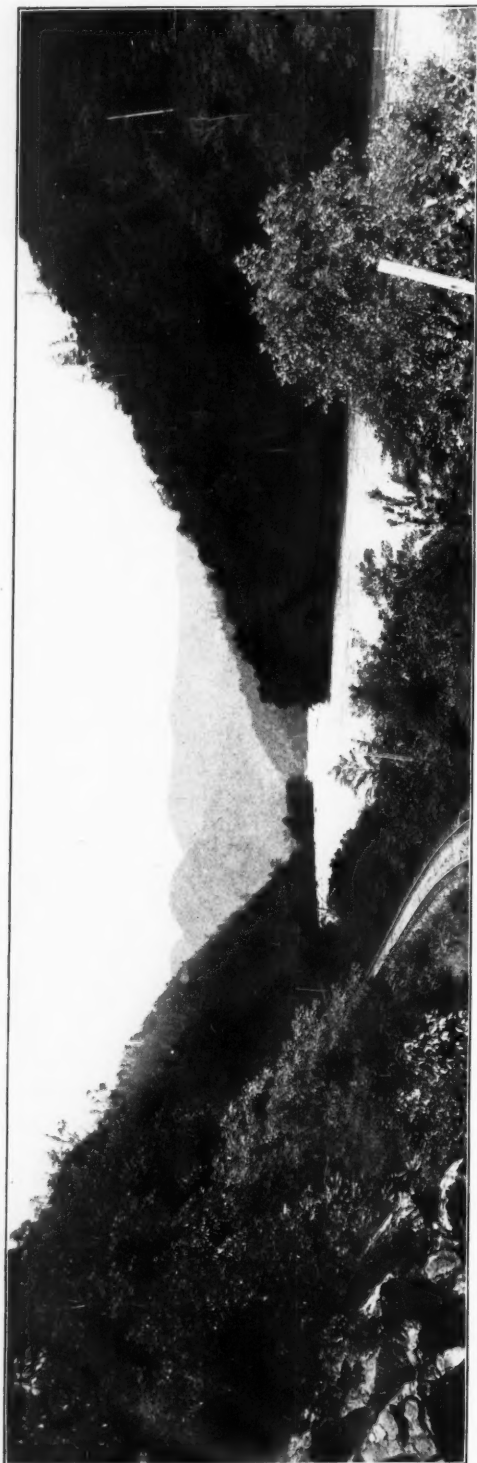
THE most delicate question for printers is to find the line on which individual interests clash with craft interests.

"WHAT an extraordinarily courteous and polished gentleman your friend Scrivener is!"

"Yes. I presume it is the result of his constant reading."

"What literature produces such desirable results?"

"He always reads the rejection slips that accompany his MSS."—*Harper's Bazar.*



Photos by Limbey.

VIEWS OF THE FRENCH BROAD RIVER, NEAR ASHEVILLE, NORTH CAROLINA.
(On the Southern Railway.)



Echoes From the Press Clubs

BY FREDERICK BOYD STEVENSON.

In the city hall in New York the newspaper reporters have formed a combination for self-protection. When there is a combination and it is in good working order, men do not get beaten, and when there are no beats there are no vacancies on the staff. Everything went along swimmingly for a time. The boys noticed, however, that the city hall reporter for the *Staats Zeitung* was not turning in much "stuff" to the combination. They thought that it was probably because he was not a good news gatherer, and they let it go at that. In the meantime he was getting all that the others picked up in the way of little and big items. One afternoon a member of the combination on an English paper happened to glance at a copy of the *Staats Zeitung* that was lying on a desk in one of the departments. He saw in big black letters in a headline at the top of a column on the first page the words:

"Der Comptroller."

He couldn't read the remainder of it, but he knew what comptroller meant. He whistled softly and murmured to himself, "Old man, there's something doing here. I haven't had an item about the comptroller for ten days." Then the reporter picked up the *Staats* and lugged it to a friend in another office who was a German.

"Say," said the reporter, placing the sheet before the clerk, "read that to me."

In a few words the German translated it. It was a good big beat on the combination. The man who had made the discovery hunted up the rest of the "gang," and they looked over the files of the *Staats Zeitung*, and with the aid of the German clerk found that they had been getting beaten every day, but as none of them nor their city editors could read German they were none the wiser till that story of "Der Comptroller" came to light. Just at present the combination is "shy" one member.

* *

There are all kinds of ways of interviewing. One man goes in to a big man with his hat in his hand and a humble air, while another gives the victim the "double cross." M. E. Dickson, of Chicago, better known as "Little Dick," always assumes an air of familiarity. He has been known to go up to the late P. D. Armour, the packing-house king, slap him on the back and cry out with a spirit of cordial joviality that could not be quelled: "Well, Phil, what do you know?" Charles T. Yerkes is always "Charlie," and Potter Palmer considers himself lucky if he is not addressed as "Pot." But "Little Dick" gets there. If a city editor sends him out for an interview, he comes back with it in his clothes. Dickson gets his news from his large circle of acquaintances on account of friendship.

The methods of a certain reporter on the *New York World* are different. He always carries a cane. If a piece of news

comes out and he is assigned to interview the person whom it concerns, he goes about it something in this way: Armed with his inevitable cane, he fiercely rings the door-bell of the victim. To the one who answers the bell he asks if Mr. Blank is at home. When assured that the person he seeks is before him, he begins, punctuating each word with a thump of the big cane:

"You're up against it. You might as well give it all up. You're up against it. Give me the true statement and so much the better for you."

And whatever the man says, the interviewer looks at him as if he half suspects he is lying.

One of the bright young men on the *New York Mail and Express* always begins by saying: "I am Mr. So-and-So, of the *Mail and Express*. My city editor asked me to tell you that if you had no objection to tell me about what I am going to ask you, he would esteem it as a great favor, and the *Mail and Express* would be exceedingly glad at the first opportunity to extend a favor to you, providing you can tell me this without at all inconveniencing yourself—" and in the meantime the man is waiting and wondering what in the devil it is all about.

But it takes all kinds of reporters to get out a newspaper.

* *

One of the star reporters of the *New York Journal* is "Doc" Cohen. He is a good writer and he knows news as far as he can see it. Not long ago he was sent to the house of Archbishop Corrigan to interview his reverence about some matter that had come before the public. In response to "Doc's" ring, an old woman appeared at the crack that was made possible by the stout chain that prevented any sudden surprise by forcing open the door. The tracings on her face were County Galway.

"What do yez be wantin'?" she queried.

"Is the archbishop at home?" asked Cohen.

"I'll see," said the old woman. Then she asked as an after thought, "Who be yez?"

"I am Mr. Cohen, of the —" began "Doc," but the old woman slammed the door in his face as she hissed, "His river-ince do be not at home."

As the reporter went sadly down the steps he murmured, "Mein Gott in Himmel, Corrigan and Cohen—that combination would queer Saint Peter himself."

* *

Speaking of "Doc" Cohen calls to mind another newspaper story. It was some years ago when John R. McLean, of the Cincinnati *Enquirer*, had just taken charge of the old *Morning Journal*, of New York. He wanted to make the *Journal* hot, so he started in to get as many of the good men in town as he could. Cohen was then on the *New York World*. McLean made him an offer of an advanced salary. Cohen accepted it. The first day that "Doc" went over to the *Journal*, McLean called him to his private office. The old man wanted to startle the town, and he thought he had the man to do it.

"Mr. Cohen," said McLean, "I want you to stop traffic of all kinds on Broadway for one hour, and tomorrow tell how



the *Journal* did it. Here is an order on the business office for \$300 for expenses. If you need more, call on me."

Cohen made a break for a Park Row saloon. He saw an old newspaper friend at the bar.

"Come with me," said Cohen, and he led the way to a stall. "Drinks are on me," said "Doc." "You must help me out, old man. Got an assignment to stop traffic on Broadway for an hour. How'll I do it?"

Just then another newspaper man dropped in. Then two more came. The drinks were going all the time and Cohen was paying for them out of John R. McLean's expense roll. It soon was noised about Park Row that "Doc" Cohen was buying drinks as fast as the "barkeeps" could mix them. The saloon was soon filled with reporters, editors, artists, make-up men, printers, office boys, devils and "ad." men.

"It's all on me," said Cohen.

In the meantime the hard stuff was having its effect, and all kinds of stunts were proposed for Cohen in order that he might block up Broadway. One enterprising reporter suggested that he lay down flat on the car tracks and hang on to the rails. Another thought a big stick of dynamite judiciously placed would do the business. Another was for a blockade. "Get the street-car conductors all drunk and wreck a dozen cars," said one. "Bribe the Broadway squad and start a riot," said a sporting editor. And so they went. But "Doc" Cohen was not stopping traffic on the big street. In the meantime more newspaper men were coming in. "Doc" was buying, ever buying. Nearly the entire city staffs of all the papers were there trying to help out the *Journal* man.

At last "Doc" got up, fished out \$1.85—all that was left of McLean's expense money. Then he wrote a note to McLean saying:

"Dear Mr. McLean,—Inclosed find balance \$1.85. Accept my resignation. Can't stop traffic on Broadway, but came damned near tying up all the newspapers on Park Row."

The next day he was over on the *World* at his old job.

Written for THE INLAND PRINTER.

THE NEW LINOTYPE.

BY W. H. FARMER, MOBILE, ALABAMA.

THERE is a little shop away down in Dixie that has "laid" its cases in a capacious hell-box and donned the more becoming Linotype garb. It is but a single garment—a lone Lino.—but nevertheless the little sheet presents herself fully clothed every day. Previous to the change of costume, every one was in a flurry over the proposed advent of Mr. Mergenthaler's pet. Brown approached a state of nervousness that threatened to result in the resignation of the galley-slave, who swore that Brown's lines were spaced so carelessly that all the end letters followed the course of the roller and stuck persistently to that inky mass. The galley-slave further said that Brown was jaggy, and on this particular night did not know a cap W from a dash-rule. Brown contented himself with firing a quoin at the galley-slave and requesting him to depart to a vague place, adding: "I'll have that machine—just watch!"

Then there was Smith. Smith was another black-art disci-

ple in this little shop who thought he saw his finish, but was determined to keep up a double-leaded appearance and bluff the foreman into the belief that he did not give a thin-space whether cases kept or not. He devoured three plugs a night and told the galley-slave to "just watch."

And Williams and Jones and Taylor all saw a monster 30 in the hazy future, and shook and trembled and pried sticksful till the foreman had to send the galley-slave out for extras. The foreman himself got rattled and sent down page 2 with the date-line jammed in where the foot-stick usually goes, and then jumped on the galley-slave for bothering him.

All this, I say, occurred before the mass of brass and iron was put together. When this eventful day arrived it was all the foreman could do to keep his men at the case. He bel- lowed over and over again that he couldn't get out the sheet alone; that the "thing" wouldn't be in running order for some days, and, besides, the comps. would have to keep peg- ging away for an indefinite period, because the operator-elect would require some time to attain speed. That's where the point at issue lay—Brown and Smith and Williams and Jones and Taylor all wanted to catch on, and were anxious to let nothing escape them being done at the other end of the room by the tourist operator-machinist (who had been secured by the business-office to erect the Lino. on the strength of his assertion that he had followed machines around over the coun- try since their Genesis, and knew every spring and cam and where they belonged). The business-office hired him, I say, but not without fear that the alleged machinist was lacking in qualifications.

One week after beginning work, just as the gang were going out to lunch one night, the tourist operator-machinist got up from his knees and mopped the moisture from his flushed and worried face.

"She's all right," he exclaimed, jubilantly, laying great stress on the "all."

The business manager was sent for, and the gang forgot all about lunch and stood around. The tourist operator-machin- ist played merrily away on the tri-colored bits of celluloid, ele- vated the matrices, and played away again. He smilingly reached for the slug—the first solid line of type cast in that section of Dixie land—to present it to the business manager, but—no slug!

The tourist operator-machinist got rattled right off. He laid hold of the ejector lever with a vengeance and said the danged thing wasn't made right.

"Mr. Machinist!" It was Smith who dared interfere, and he was coming from a corner with a match in his hand. "Mr. Machinist, let's light the gas under the metal pot!"

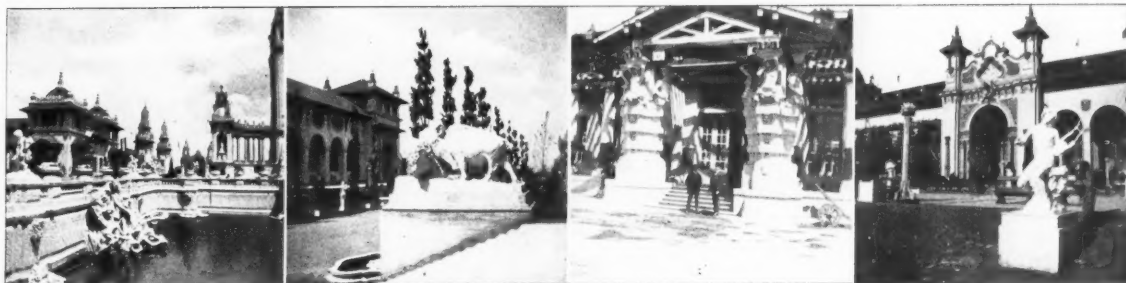
Smith holds the box on that machine now, and he has for- gotten what a sub. was created for.

A WEEK OFF.

Head of Firm—"I shall not be well enough to be at the office for several days."

Clerk—"Why, you look all right now, sir."

Head of Firm—"But I'm going shopping with my wife this afternoon."—*Harper's Bazar*.



Written for THE INLAND PRINTER.

JOHN ADAMS THAYER, AD-MASTER.

BY WINFIELD M. THOMPSON.

I FIRST met John Adams Thayer in Havana, a few days before the departure of the Spanish troops from the city, in December, 1898. The signature "John Adams Thayer, Boston," attracted my attention on the Inglaterra Hotel register, and I sent up a card, feeling it a duty, as correspondent of a Boston paper, to interview every visitor to Havana from the city of codfish and culture. Something in the name of Thayer,



JOHN ADAMS THAYER.

Advertising Manager The Butterick Publishing Company, New York.

one on the scroll of the elect in Boston, coupled with so august and thoroughly New England a prefix as John Adams, led me to expect a reception of distant politeness from the wearer thereof. In this I was pleasantly disappointed.

John Adams Thayer was by no means the unapproachable son of the Hub I had pictured him, but a large, suave and hearty type of man, with a fine presence, coupled with an air that spoke of unlimited enthusiasm and push. He had letters to a number of prominent American officers, and planned to witness the ceremony of the surrender of sovereignty of the island of Cuba, at the palace, on the first of January, which he

did, being one of the very few civilians present on the occasion of that historical event.

I saw Mr. Thayer several times during his stay in Cuba, and many times thereafter, in Boston and New York, where I learned to know the man, and at the same time something of those methods of doing business that have served him to such good ends in the advertising field.

It is said that poets are born, not made; and the reverse may be stated of successful advertising men; for they surely are made, not born. The successful advertising solicitor of today is a product of recent evolution, shaped largely by himself.

The life of John Adams Thayer is like that of many another man who began at the first round of the ladder and worked up. He had neither money, influence nor business friends to push him along in his earlier years. He was just an ordinary, everyday boy, born in Boston and reared in the classic city of Cambridge. Imbued at an early age with an idea that he would like to follow the printer's trade, in the knickerbocker period of his life he was working, not playing, with a small printing-press, and at the age of fourteen was getting out a little paper. Like many men who have achieved success, the lad found in printing a deep fascination, and a stepping stone to higher things. When old enough to receive with proper endurance the cuffs of the world's rough hand he began setting type, going from the grammar school to the case, in an office in Boston, where he learned job-printing. In 1881, at the age of nineteen, he went to Chicago, and worked as a job compositor with the J. M. W. Jones Company. He next returned to Boston, as foreman for C. W. Calkins & Co. Later he filled a like position in New Bedford.

All the while he was not willing to strive along in the job-printing business, even as a foreman. His ambition was for better things. When an opportunity came, he took a position in the specimen department of the Boston Type Foundry, and the type business profited. There are periods in every trade when there is a crying need for somebody to appear with fresh ideas, and Mr. Thayer happened to be the man needed at that time in the type business. He was assigned to the work of getting out specimen sheets of new type, to tempt printers to buy. For a while he thought of nothing but specimen type. He worked, ate and slept with it. The result was a set of sheets that not only attracted attention, but did what he had planned they should do, largely increased the sale of the type they displayed. Mr. Thayer had found an avenue that was to open the way to an assured position in the business world, for it was his genius for type display that led him ultimately into the advertising field.

From Boston Mr. Thayer went to St. Louis and sold type, printing-presses and paper throughout the Southwest for the St. Louis Type Foundry. Here he traveled day by day on four months' trips, through Texas, meeting men of all sorts and conditions, and studying human nature as he found it, among the newspaper publishers, big and little, of that great State. Returning to Boston two years later he became head salesman for the Boston Type Foundry, and while with that concern in this capacity helped develop new faces and series of type which



were stamped with his own ideas, and formed a valuable addition to the implements of the craft of printing.

Always looking for something better, Mr. Thayer kept his eyes open for a footing in the advertising field, toward which his bent naturally led him. He saw his opportunity in an advertisement in a Boston paper of "A first-class man wanted to take charge of the advertising display," etc. The advertisement was placed there by Cyrus H. K. Curtis, of Philadelphia, publisher of the *Ladies' Home Journal*. Although forty men answered it, Mr. Thayer secured the place.

His service with the *Ladies' Home Journal* put John Adams Thayer in the front rank of advertising men. When he went with the *Journal* the publication was already large and prosperous, but it needed the hand of a man with Mr. Thayer's taste and judgment in displaying type to bring its advertising



IONK.

columns up to a proper standard typographically. It needed, too, a man who was able to manage things; a man of resourceful mind, who could prepare good, attractive advertisements, and then, with the selling instinct, dispose of them; a man, in fact, with the ability to show unimaginative advertisers what they needed. This combination of qualities Mr. Thayer possessed. The weary months of earlier years spent in going day by day through all the Texas towns selling publishers type, printing-presses and paper, gave him experience in meeting and studying men, and this selling experience, with his knowledge of type display and illustration, was an exceedingly strong combination. His work was most noticeable by the large announcements that began to appear in the *Journal*. When Mr. Thayer went to the paper, there appeared an occasional full-page advertisement at \$2,000 each. When he left it, full pages appeared in every issue, as they do today, at \$4,000 the page. Mr. Thayer was to the advertising department of the paper what Mr. Bok was to the editorial, while his salary,

at the start \$30 a week, climbed steadily, until he drew as much as a United States senator. But even a senator's salary did not satisfy Mr. Thayer. Seven years of work for the great Philadelphia publication, therefore, found him ripe for a change, and he went to New York to assume command of Frank A. Munsey's publications.

Finding after a few weeks' service in New York that he was not placed to his liking, Mr. Thayer shook hands with his friend Mr. Munsey and resigned, and, there being no position open in the magazine field, he turned his face toward Boston, where he became the advertising manager of the *Boston Journal*. He was in this position when I met him in Havana. The limitations of newspaper advertising as compared with magazines did not seem to make much difference to Mr. Thayer, and he worked wonders with the *Journal* advertising columns. He remained in Boston only a year, however, leaving it to take his present position with the Butterick Publishing Company. On *The Delinicator* Mr. Thayer has done his best work, and he is reaping the reward which should come to a man who labors intelligently, earnestly and persistently.

One has but to hear him talk advertising to realize how John Adams Thayer makes a success of it. He can convince a business man of the value of his proposition quicker than any man I ever met, and the man stays convinced, for his reasoning is generally confirmed by results.

Such an aggressive man as Mr. Thayer naturally makes a few enemies, along with his friends, and they are not slow in attacking what they consider his weak points. He takes it easily, as one of the penalties of success.

Speaking of his methods of doing business, he said to me not long ago:

"Good, honest, hard work can not fail to bring results. Advertisers and agents knew when I took hold of *The Delinicator* that there would be but one price, and absolute fairness would be shown to all. Of course, results count, and the advertising department of *The Delinicator* last year brought an increase of over \$50,000 cash, and this year the increase in cash will be even larger than that. The income from the advertising in the publications of which I am the manager now amounts to between \$300,000 and \$400,000 annually, without counting the English publications, which have a very large circulation. The Butterick Publishing Company has offices in London and Paris, its magazines are issued in French, Spanish and German, and its publications and patterns are sold all over the civilized world, even in Russia and Australia."

One of Mr. Thayer's business characteristics that has served to help him at all times is his ability to gather strong men about him as his assistants, among them being such men as Mr. Thomas Balmer, of Chicago, Western manager of the advertising department, one of the most successful advertising men in the country.

Mr. Thayer's success may be attributed primarily to two things: He is an enthusiast, and what he does he does well. He believes first of all in John Adams Thayer, thus setting a good example in self-respect to those he meets, and he believes at all times in advertising, and doing it with all the art possible. He likewise believes hard, sincere work to be the highest expression of faith in one's self and fellow-men, and he does



not know defeat. Such a worker as Mr. Thayer is an inspiration to the faint-hearted, and a tonic to the plodder. There is a good, strong lesson for the young men of today in the story of his career.

Proofroom Notes and Queries

CONDUCTED BY F. HORACE TEALL.

"REMINISCENT."—R. L. B., Pasadena, California, writes: "Can 'reminiscent' be correctly used as an adjective of quality, as in 'The scene was reminiscent of the past,' i. e., possessed the quality of calling the past to mind? I find no mention of this use in the Century Dictionary, but have seen it in print." *Answer.*—It does not seem to be a commendable use of the word, although it seems to be in accordance with one of the definitions given in the International Dictionary.

"ONLY" MISPLACED.—L. D. B., Washington, D. C., sends us a printed order, "Use en commas, ONLY in tables and the outside column of index," and says: "It was intended that 'en' commas should be used in tables and the outside column of index-matter, and nowhere else. Is the sentence, in your opinion, properly constructed to convey that meaning?" *Answer.*—No. It would be better with "only" at the end of the sentence, but the best way would be to say all that was meant, just as it is said in the letter.

A PLURAL FORM.—O. J. S., Lancaster, Pennsylvania, asks: "What is the correct plural of executrix, and of administratrix?" *Answer.*—Executrices and administratrices are the correct plurals, and the only ones in use. These words have never, so far as we know, formed their plurals in the English way of simply adding es. In the case of the exactly similar word appendix, however, the English plural has become so well established that many good judges consider the use of the Latin plural, appendices, an affectation, and some even think its use in the commonest sense erroneous.

IMPORTANCE OF A TINY MARK.—Under this heading a Chicago newspaper, some time ago, printed the following, as part of a letter from New York. It seems worth reprinting as a cautionary note to those who are careless in matters of punctuation and other detail. "An apostrophe is a small matter when taken by itself, but when misplaced it assumes gigantic proportions, and is productive of serious consequences. Several hundred dollars' worth of printing ordered for the new Clyde Fitch play, to be seen at the Manhattan next week, had to be thrown aside because the apostrophe used in the title was wrongly placed. The plural, not the singular, governs in 'Lovers' Lane,' and when a great batch of pictorial paper came in from the lithographers entitled 'Lover's Lane,' it was promptly rejected and a new edition prepared. It takes more than one lover to make a lane distinctive." It pays to keep

the mind open to such distinctions of sense, dependent on the position of one little mark, and often on the use or non-use of a little mark. The comma is the subject of much abuse in both ways; it is grossly over-used by some persons, and sadly neglected by others. So also is the semicolon.

FOLLOWING COPY IN ADVERTISEMENTS.—T. T., New York, writes: "In reading proof of an advertisement, I came to the word 'uncontrollable'; I changed it to 'uncontrollable.' The letter was not put in, because the word was spelled the other way in copy. Would a proofreader be justified in leaving such a spelling?" *Answer.*—No, a proofreader would not be justified in leaving such a spelling. He should always make the spelling right when there is only one authorized way to spell a word, as in this instance. Moreover, in such a case no foreman should allow such disregard of the proofreader's marking. Of course there are possibilities of advertisers' peculiarities being known to a foreman and not to the proofreader, especially if the latter has not been long in the office. Many advertisers have peculiar notions about various things, as punctuation and capitalizing, which a proofreader will readily learn from practice; but utterly unauthorized spelling is not one of the things the reader should be made to follow. On the contrary, correction of such spelling should be one of his most urgent duties. Compositors should not be allowed, under any circumstances, to disregard any mark made by the proofreader. If one of them is conversant of an advertiser's idiosyncrasy, and the marking on the proof is known to be contrary to the advertiser's wish, the compositor will do well to call attention to it, but that is all he should do. If, then, the proofreader persists in having the change made, it should be done, leaving the responsibility where it belongs, with the proofreader. Of course, nothing said here is intended to be construed in abrogation of the foreman's authority, which must be final; and equally, of course, when an advertiser sees a proof, and orders a change, his order must be obeyed. Careful foremen, however, especially in the employ of publishers who desire strongly to have their work correct, should always, when possible, have anything like an absolute misspelling corrected, even when it has been specially ordered on an advertiser's proof.

SOME QUEER STYLES.—H. H. M., New York, writes: "I notice an invitation in the May INLAND PRINTER to give a reason for putting A.D., B.C., etc., in small capitals. I imagine the reason to be that figures usually precede these abbreviations, as well as in the case of A.M. and P.M., which also are often printed in small caps. Now, particularly when you are using old-style figures, the capitals dwarf the numerals. Thus, 12:20 A.M. does not look as well as 12:20 A.M. That is, it does not look as well to me. In this, as in a good many other matters typographical, I am content to use one of the few Latin phrases which I think I understand, and say (after looking it up in the dictionary), *De gustibus non est disputandum*. If you print this, some of the boys may remember that that means, there is no disputing about tastes. Printing that phrase in italics also helps to answer your question as to the reasonableness of printing book-titles, vessels' names, etc., in italics. If that phrase had been printed in roman, some rapid



reader might think he had struck a pi line. All these things are done, or supposed to be done, for the purpose of making reading matter more easily apprehended. Perhaps some other plan is better; but where both italics and quotation-marks are discarded, there is more or less trouble in distinguishing, say, the book Robert Elsmere from the man Robert Elsmere. If in our desire for uniformity and symmetry we are to discard all typographical aids to intelligibility, we shall, I am afraid, end up by following the example of the advertising writer who made his advertisements—proper names, beginning of sentences, and all—lower-case from start to finish." *Answer.*—All of which is true. But is there any reason why the title of a book should not be quoted, rather than in italics? And is not the dwarfing of old-style figures by capital letters only an incidental misfortune, too insignificant to be permitted to override true principle, which prescribes the capitals for such



A YOUTHFUL EDITOR.

abbreviations? And is not any one interested enough to tell us some sort of reason for omitting a space between the two abbreviated words? As far as the writer can see, it would be just as reasonable to jam together U.S. for United States, or N.Y. for New York, or to set these abbreviations also in small capitals. By the way, one literary weekly paper makes a distinction between titles of books and those of plays, poems, or articles, by single-quoting book-titles and double-quoting the other titles. Does any one know of this anywhere else? Is it not a foolish practice? Italicizing used to be almost universal in the case of names of dramatic characters and of vessels, and sometimes even horses' names used to be printed in italics. Now, however, the practice seems to have been nearly dropped at least as to horses, and quite generally with the other names. Would not a vast majority of the people who care about these things vote in favor of roman in all such cases? Analogy between them and the Latin phrase seems very elusive, to say the least.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

ANSWERS TO TWO QUESTIONS.—J. J. Murray asks: "Which is the best to protect the lines in etching, powdered rosin or dragon's-blood? Which is best, collodion which is sold by the photo supply houses or collodion you make yourself?" *Answer.*—Dragon's-blood by itself is the best protection for the lines in etching. The collodion one makes is better for one reason—that you know its age. The older collodion becomes the slower it works.

A DYE USED IN DEVELOPING ENAMEL.—"Photographer" writes: "I saw in a number of your magazine a formula for enamel on copper. Will you please inform me if any dye is used to develop the enamel on the copper plates, and if so, what dye and how is it used?" *Answer.*—The aniline dye known as cotton blue, in a weak solution, is frequently used to soak the enamel in after printing and before development. It enables one to see the progress of the development clearly. If after the development the print is put into a solution of alum to harden the enamel, the latter turns to a most brilliant blue. This color, however, fades away while the enamel is being burnt in.

PROCESSWORKERS ARE EVERYWHERE.—Those who have had trouble in establishing photoengraving plants in this country, in securing proper apparatus, reliable chemicals, suitable material and above all efficient men, would marvel were they to see the half-tone engraving and printing that comes from the farthest parts of the earth. The *Weekly Press*, of Christchurch, New Zealand, issues a number of one hundred pages, with a colored cover and containing seven hundred half-tones that would have done credit to any paper. The *Western Mail*, of Perth, West Australia, prints in its Christmas number of ninety-six pages excellent large half-tones. The Cape Town (South Africa) publications contain good half-tones, while Japan has the half-tone habit so generally that almost all the catalogues coming from there are illustrated in that way. It seems only a few years ago since Mr. K. Ogawa introduced the process into that land. The Shah of Persia has taken back with him from Europe photoengraving plants to be set up in the imperial printing-office at Teheran.

COPYING ENGRAVINGS WITHOUT A CAMERA.—An ingenious suggestion has been made which seems entirely practicable. It relates to obtaining negatives from engravings or illustrations that have no printing on the back and are bound in books. The idea is to put a dry-plate in contact with the face of the



engraving, such a plate as a Cramer contrast plate, for instance. Back of the engraving to be copied is laid a piece of cardboard coated with phosphorescent paint that has been previously exposed to sunlight. These operations are, of course, done at night, or in a darkroom. When the cardboard coated with the phosphorescent substance and the dry-plate are in the book, a weight is placed on it and it is left in the darkroom for from fifteen to sixty minutes, depending on the thickness or opaqueness of the paper containing the engraving. The glow from the phosphorus radiates through the parts of the paper not covered with the ink and affects the sensitive plate. Many engravings in the same book can be copied at the same time if sensitized films are used instead of glass plates and the phosphorescent substance is spread on paper instead of cardboard.

BOOKS AND EXCHANGES.—Klimsch's "Jahrbuch," from Frankfort-on-the-Main, furnishes to those who read German a volume on the lines of Penrose's "Process Year Book," it being a beautiful record of the progress of the graphic arts for the year. From Penrose & Co., London, is received a booklet on photolithography. It is intended for those who wish to sensitize ready-prepared transfer paper. From St. Petersburg comes a monograph by P. T. Olgin on Johann Gutenberg, "Book Printer," containing an excellent portrait and some reproductions of his work. The "Photo-Miniature," of New York, has issued a charming poster that is a study for photo-engravers. It is a reproduction of a crayon sketch on a gray board of a little girl with a red coat, white skirt and bonnet. The manner in which the gradations in the shade of the crayon and the brush marks of the artist in laying on the chinese white are retained is highly creditable to the engravers who produced it. It also proves that photorelief plates give a brilliancy of color, so necessary in poster work, that no other method of printing can equal.

A QUICK PRINTING ENAMEL.—E. P. F., Butte, Montana, writes: "As a constant reader of your department in THE INLAND PRINTER, I wish to ask if you know of a quick printing enamel. The one I am using is as follows, and is too slow:

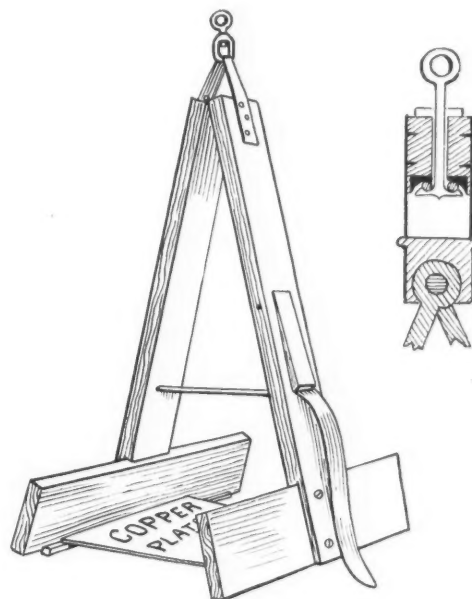
"LePage's glue.....	5 ounces
Potassium bichromate.....	88 grains
Acid chromic.....	40 grains
Aqua ammonia, concentrated.....	1 3/4 drams
Water.....	12 ounces"

Answer.—A mistake is made here in using bichromate of potash instead of bichromate of ammonia. You will find the following formula much quicker working than the one you have been using. It is not because it is my own formula I recommend it, but because others approve of it who have used it continuously since its first publication in THE INLAND PRINTER six years ago:

Albumen.....	1 ounce
LePage's glue.....	2 ounces
Water.....	5 ounces
Bichromate of ammonia.....	120 grains
Aqua ammonia, concentrated.....	15 drops
Chrome alum, powdered.....	3 grains

A SIMPLE WHIRLER.—In *Anthony's Bulletin* for January, 1895, the writer printed a description of a simple whirler shown in the accompanying cut. A leather strap clamped the two

sides of the whirler together as shown. The whole was to be attached by a swivel to a stout cord hung from the ceiling. In Germany there is now made a whirler on the same principle, only that in place of the swivel there is a ball-bearing socket



OLD WHIRLER AND BALL-BEARING IMPROVEMENT.

and joint, which will be readily understood from the section of it shown in the illustration. Ingenious process men will without doubt devise an improvement on this idea.

TYPESETTING BY PHOTO PROCESS.—For a long time rumors have been current in New York that a company was secretly preparing to undertake the production of type printing-plates by photography. Now the secret has leaked out sufficiently to warrant paragraphs in trade papers of the "revolution" it is going to bring about in the printing business. The type is printed on cards which are arranged in lines, photographed and etched on zinc, an advantage being that by camera reduction and enlargement any sized type can be had from the same copy. It is to be hoped the idea will prove practicable and financially successful. It brings to the writer memories of a similar scheme which ended disastrously. In 1881 I was induced to resign my position on the *Daily Graphic* to take the management of the Hagotype patented process for producing relief music plates from music characters and type arranged so as to be photographed. The business failed for two reasons. The first was that music plates can be more cheaply made by present methods than if they were photoengraved. And secondly, a stamped music character, or one in type, prints sharper and clearer than one that has been etched.

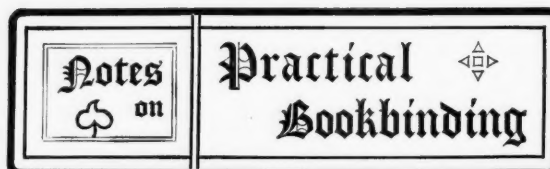
OPAQUE SPOTS IN NEGATIVES.—E. Warren, Chicago, asks: "Will you kindly help me to explain the following trouble by answering in your 'Process Engraving Notes and Queries'?"



For some years I have used the same formula for half-tone collodion and had no trouble with it until I came to Chicago, and I can not discover the cause. My trouble is round, opaque spots all over the half-tone negative. As a rule, they are perfectly round, though occasionally one here and there assumes a pear shape. They never have long tails, like comets. The question I would like to solve is whether it is the fault of the silver bath or the collodion. Whichever it is, why do I have it, so persistently here when I never had it elsewhere, though I used the same silver bath and collodion? Once I thought it might be the fault of the bath, so made up an entirely new one, but the very first plate I dipped in it was literally peppered with these spots. Again I tried another formula for collodion, but still had the trouble. This is how I renovate an old bath: Make slightly alkaline, then boil till the alcohol is all evaporated; when cool I filter the boiled bath into enough distilled water to bring it back to its original quantity; then strengthen up to 40 or 45 grains strong, add a few drops of permanganate of potash till it becomes a good pink color; sun well a few days, then filter and use again. The new bath I made up I iodized by adding a small quantity of collodion to it a few days before using. I have recently used two different lots of old collodion made by some other formula I did not know, and the spots disappeared." *Answer.*—Many old-time operators will recognize here a difficulty that will occur at times, the causes for which are not yet understood. One of the most expert photographers in New York told me that his negatives were peppered with black specks for two weeks while he was employed in Boston. The engraving house he was with was at a standstill. Expert chemists were called upon but could not determine the cause of the trouble and to this day it is a mystery to him. To answer the present query I should say the trouble was in some of the chemicals used in the collodion. I have found these spots when using the white iodide of ammonium. I prefer the brown iodide and rarely use the white. Pyrogallol acid, iron or sulphur in fine dust in the air will cause those black specks. I located this trouble once in the rubber bath dipper. This dipper had been neglected until the silver bath had so corroded it that the sulphur used in vulcanizing it had contaminated the bath and caused black specks in the negative. It might be added that in evaporating the silver bath we do not carry the operation far enough.

AN ADVERTISER'S EXPERIENCE.

We put an advertisement regarding pressmen's overlay knives in the April issue of *THE INLAND PRINTER*, and on the 10th began writing to our customers that we had so many orders for these knives that we were swamped and some would have to wait a few days until more were made up. We received a reply from W. W. Mayberry, Philadelphia, which reads as follows: "Yours of the 19th in reference to overlay knives received. You do not need my sympathy. Served you right for advertising in *THE INLAND PRINTER*," etc. We have requested a repetition of the ad, but we will not get snowed under this time unless your whole subscription list comes on us in a bunch.—*Loring Coes & Co., Worcester, Massachusetts.*



BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

HOW TO OPEN A NEW BOOK.—In order to open a new book so that its back will not be broken, the following instructions will be of value: The book should be held with its back on a smooth table, then the front board cover should be let down, the leaves being held in one hand. Next, the other board cover should be let down. Following this operation, a few leaves should be opened at the back, then a few at the front, and so on, alternately opening back and front, gently pressing open the sections till the center of the volume is reached. The best results will be obtained if this is done two or three times. If the book is violently or carelessly opened in any one place, the back will very likely be broken.

BANDS ON BLANK-BOOKS.—No uniformity exists for dividing backs on blank-books. Usually a full canvas, three-quarters or full sheep, are divided into five equal spaces and a point made by the compass at each division. Then the bands are placed above the point marks, which makes the bottom space the width of one band wider than the rest, and the first a band narrower. A better method is to take the band and hold it even with the head of the back; then divide the back from the band into five equal parts, making a point for each division. Glue back and put on bands above point marks. You will then have a book with five spaces, all equal. On ends and bands add the width of one band to the length of back, and then divide in five from edge of band to end of back; put bands in this instance below point mark. This will make the title spaces larger than end spaces. Let the center band of russia be one-third the width of book from the joint.

FLAT-OPENING BOOKS.—A word about "flat-opening" books would not be amiss. Every user of blank-books insists on flat-opening books, but the reader of printed books has become so accustomed to sidestitched magazines that when he gets these or any other book bound he still holds them with both hands to keep the books open. European readers are less patient with their binders, and most always demand flexible backs on their books. No European binder would ever dream of sawing out and putting strings in music books. By furnishing bindings that will stay open on the music rack they secure much business in that line. Most all music used in Europe is bound, whereas in America the people seem to prefer sheet music. After books are rounded and backed, a paste wash is applied and all surplus glue scraped off. Thick glue should not be used, nor thick backlining. Instead of using a thick



Plate lined on Koyle Lining Beveler.

Photo by Vernon Koyle, Paterson, N. J.

"Shut in from all intrusion by the trees
That spread their giant branches, broad and free."



THE ECHO.

Photo by
TONNESEN SISTERS,
Chicago.



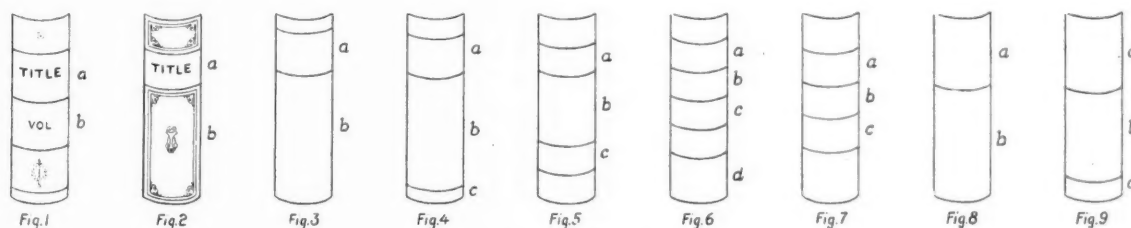
paper filler between headbands, as is often done, a piece of super would be much better, as one gluing would hold both that and the necessary paper lining. If a heavy, loose back is needed, it can be made by reinforcing the outside by a heavier paper.

STIFF JOINTS.—E. P. D. says: "I have tried hard to get a smooth, even, free-opening joint, but find it binds more or less when pasted up and sometimes I find the joints of the book flat at the ends where the turn-in of leather comes; then again the leather breaks when opened. How can this be remedied?" *Answer.*—First have your joint just as high (or deep) as the board is thick, so that when board is laid on it will be flush with edge of book joint. If the work is particular, the end of board should be cut out enough for thickness of turn-in, but that is not necessary for an ordinary joint. Where leather is turned in and drawn in, the cover should be thrown open and a folder run along the joint, bringing it up well to the board. The board should be held down in the center and brought up at both ends, allowing plenty of leather where turn-in comes in the joint. When ready to paste up, cut away all surplus leather and leave just enough to be covered with end sheet.

FINISHING AND BANDING EXTRA FORWARDED PRINTED BOOKS.—With most binders, the placing of four bands at equal distances from each other so as to leave a larger "tail," has become a habit. The average finisher will use a "head-and-tail" roll, blank the bands, and put the title in second and the author or volume in fourth. This is the prevailing style

and 3 are banded alike, except in Fig. 3 the title is put nearer to the head. Care should be taken by the forwarder to get bands on straight and to work them up sharp with nippers and stick. If not possessed of either, a thin folder will do. It would be well to see the finisher before banding special volumes, as to whether he could "spread himself" to best advantage on flat or high, narrow bands, as often filled up and worn tools and very few of them come to the hands of the average finisher. A finisher with any tools at all, who knows his business, can find numerous combinations for each back, thus having an abundance of styles. In addition to different leathers, sides can be selected to match in fancy papers without number.

THE DUTY OF TRADES UNIONS.—In an article on bookbinding in a recent number of the *Western Printer*, Mr. Morgan Shepard calls attention to the lack of taste and judgment in a trade that offers us many opportunities for truly artistic talents. As it is, a lot of gold and colors often cover up (?) poor workmanship. The tendency to specialize in the trade tends to lower a man's ambition, inasmuch as no one man is responsible for the complete work. It also prevents the apprentice of today from learning a trade as a bookbinder. He will be either a casemaker, liner-up, cutter or any one of a dozen other things. The blank-book branch is so far the only one where one man binds a book as a whole before he turns it over to the finisher, and as a rule better results are obtained from this branch. The first and most important duty of the trades union should be to raise the standards of excel-



among job binders today. This could be varied to good advantage, both in forwarding and finishing, and give the book a little more individuality, by simply changing the spacing for the bands (see illustration). Fig. 7 is the usual style, and the titles look best in *a* and *c*. Fig. 6 has five bands at equal distances, with *d* a trifle larger "tail." Titles can here be put in *a* and *c*, but look even better in *a* and *b*. In Figs. 2, 3 and 8, titles should be in *a* only, these backs being most suitable to books that have no "Vol." marked on. In Figs. 4 and 9, the titles should be in *a*, but can have year, place of publication or edition marked in *c*. Figs. 2, 3, 4 and 5 would look best with "panel" finishing in *b*, as indicated in Fig. 2. In Figs. 8 and 9, finishing should be neat but not overdone, as simplicity is the main point with this style. Calf can be used with colored titles in Figs. 2, 3, 4, 6 and 7. Inlaid bright-colored leather, to be covered with some fitting ornament, will look well in Figs. 6 and 7, in the fields not taken up by titles. The inlaid pieces should be in red, light blue or green. Figs. 2

lence, and it could be done by reforming the present system, apprenticing or rather non-apprenticing. A boy will enter a bindery as a tab boy, and if there are more journeymen than is necessary for the already entered apprentices on the union rolls, he will have his name put on record regardless of whether there is any chance for him to learn or not, and when the prescribed number of years have gone by he is, according to his own judgment, a journeyman; then he wonders how it is he can never find a permanent job. A case in point: A boy applied to the writer for something to do, saying he had worked in binderies before, doing "odds and ends." He was engaged and proved willing and useful for the amount of money he said he had been getting before. Imagine the surprise he caused when some six months later he announced that "his time was up," and he would have to be considered a journeyman. The only thing he had done as a bookbinder was to headband and line-up and paste-off for casing. How can it be possible to maintain "art" in a trade under such circum-



Two Types

Rather insignificant looking things, aren't they?—a fraction less than one inch in height.

They are characters from an ordinary font of type, and it is in the art of assembling and arranging these little leaden letters that lies the success of good printing.

There are but two types of printing—the *good* and the *bad*. The former is our kind.

Are you a disciple of *good* printing? You should be.

The brains of our composing room, our press room and our bindery are at your service.

THE TRIBUNE
PUBLISHING
COMPANY

TRIBUNE
BUILDING
SCRANTON, PA.

1901 JULY 1901						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

WE HAVE SPECIAL
FACILITIES FOR
RAILROAD WORK

No. 12. Will Crombie.

Printing

We produce every description of Commercial Printing, Special Printing, Skilled labor and up-to-date equipment enable us to guarantee the highest quality of work : : :

We are prepared to receive orders at short notice. Our prices, while not the lowest, are reasonable for high grade printing. If you are not a customer of ours, we invite a trial order. We want you satisfied with us.

How is Your Printing?

TRIBUNE PUBLISHING COMPANY
PRINTERS and BINDERS
Tribune Building & SCRANTON, PA.



We Possess Special Facilities for Executing
Railroad Work & Lawyers' Briefs

No. 19. J. Albert Hood.

HOW'S YOUR PRINTING?

TRIBUNE PUBLISHING CO.
PRINTERS and BINDERS
Tribune Building & SCRANTON, PA.



We Possess Special Facilities for Executing
Railroad Work and
Lawyers' Briefs
Our prices, while not the lowest, are reasonable for high grade printing. If you are not a customer of ours, we invite a trial order. We want you satisfied with us.

No. 31. J. Albert Hood.

WE PRINT TO PLEASE

Our plant is most thorough and modern in every detail, and fully able to meet any demand made upon it, being thoroughly up-to-date in all departments. Our equipment, which is of the most reliable form of commercial and book printing, will bear the scrutiny of the most exacting, and makes a lasting impression by its artistic elegance. Work entrusted to our care is handled with the skill which guarantees the highest quality of printing—none better.

OUR BINDERY IS UP-TO-DATE

Our bindery is completely equipped to produce the most intricate ruling, bind any kind of book and manufacture blank books of every size and thickness. We have a staff of experienced repairmen for good work in this department. No matter how exacting the order we will please you. Our prices, too, will gratify you—if you want the very best work to be done at the lowest cost. We are a customer of ours, we will sell a trial order. You will be pleased, and give us your future orders.

PRINTING—BINDING—RULING—BLANK BOOK MANUFACTURING

THE BEST THAT MODERN METHODS AND APPLIANCES CAN PRODUCE

1901 JULY 1901						
SUN	MON	TUE	WED	THU	FRI	SAT
-	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

THE
TRIBUNE PUBLISHING
COMPANY

Tribune Building, SCRANTON, PA.

Special Facilities for Railroad Work and Lawyers' Briefs.

No. 17. C. A. Van Evera.

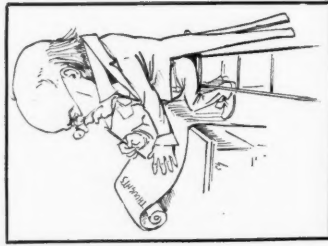
THINK TWICE BEFORE YOU ASK OTHERS FOR THEIR PRICES

WE CAN DO YOUR BINDING,
RULING, COMMERCIAL WORK,
BLANK BOOKS, RAILROAD WORK,
LAWYERS' BRIEFS, ETC.

1901 JULY 1901						
SUN	MON	TUE	WED	THUR	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

THE TRIBUNE PUBLISHING COMPANY
TRIBUNE BUILDING, SCRANTON, PENNSYLVANIA

No. 26. W. H. Hutton.



THE TRIBUNE PUBLISHING COMPANY

TRIBUNE BUILDING, SCRANTON, PA.

WORK NEAT, STYLISH
1901 JULY 1901

SU.	MO.	TU.	WE.	TH.	FR.	SA.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

AND ALWAYS ON TIME

Fine Book and Commercial Printing
Book Binding
Special Facilities for Railroad Work and Lawyers' Briefs.

JOB PRINTING

Every Department Thoroughly Equipped for
Prompt, Neat, Practical Work
Our Prices are Right—Ask Us to Estimate.

DESIGNS TAKING FIRST PLACES IN THE INLAND PRINTER BLOTTER CONTEST.

(See opposite page.)



stances? In European countries technical night schools are maintained to supplement the practical training of the apprentice, where premiums are awarded to the best. The boy's ambition has been raised, he has learned to think and use judgment, and he will try to master all the intricacies of the trade while an apprentice, and his certificate will mean something to him as a journeyman. Here a union card in a young man's pocket simply means he has staid in a bindery a certain time, and if he has been bright and willing, he has picked up something of speed and aptness at a particular line of work and is entitled to work on a job of this kind wherever he can pick it up, thus developing into a mechanic if he finds jobs enough. To be a finisher, a boy should have a good school education and some talent for drawing in order to be successful. In Germany and Denmark, the trade maintains special schools for finishers in designing and tooling.

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

CONTEST No. 9.—As announced last month, Contest No. 9 closed with but forty blotters submitted, although there was no lack of artistic designs, as more than half figured in the findings of the judges. Full sets of the specimens, designated only by numbers, were sent to Ed S. Ralph, editor "Notes on Job Composition," and F. F. Helmer, editor "Advertising for Printers," and another was handed to W. W. Davis, superintendent of the Scranton (Pa.) *Tribune's* job department. Each was asked to select the best three specimens, and six others for honorable mention. As to the best three, they utterly failed to agree, nine different blotters being selected, but the first choice of each of two judges was accorded honorable mention by one other judge, thus giving these specimens three and one-half points each, tying them for first place, and the prize of \$5 was accordingly divided. As each judge was asked to select nine specimens, it was possible that twenty-seven different blotters might be selected, and this limit was nearly reached, as out of the forty blotters submitted, twenty-two appear upon the honor roll. As each contestant was required to submit one hundred sheets of each design, there was a surplus of sets, and accordingly two sets, instead of one, as announced, have been sent to each. There are a few sets remaining, which will be forwarded to any one interested if they will send 10 cents in stamps to the address at the head of

this department. Each judge very kindly gave reasons for his decision in the following letters:

BUFFALO, N. Y., May 9, 1901.

O. F. Byxbee, Scranton, Pennsylvania:

DEAR MR. BYXBEE,—I have chosen the blotter designs in the following order: 12, 26, 1; and honorable mention for 6, 34, 37, 17, 18, 16. No. 12 takes its place in large part by typographical excellence, as I do not much favor the pasting of articles on blotters. Lack of typographical beauty puts 16 back.

Hoping I have not detained you in my slow judgment of specimens, very truly,

F. F. HELMER.

SPRINGFIELD, OHIO, May 15, 1901.

Mr. O. F. Byxbee, Scranton, Pennsylvania:

DEAR MR. BYXBEE,—The following is my decision in your blotter contest:

First choice, No. 19; second choice, No. 31; third choice, No. 33; honorable mention, Nos. 2, 36, 14, 30, 34, 12, 32.

No. 19, my first choice, is effectively displayed, well balanced and attractive. It affords excellent opportunities for color combination and at the same time is very effective as a one-color job. The important wording is accorded due prominence and the blotter tells its story in a forceful, business-like manner, well calculated to inspire confidence and secure the class of trade that pays best.

No. 31, my second selection, is not far behind the No. 19 specimen, and much that has been said about the latter applies with equal force to the No. 31. But its clarification is not quite as good as the specimen I have selected for first place.

No. 33, third selection, is a model of neatness, and while it is considerably cut up with panels, yet it can be safely said that it is an excellent piece of composition and tells its story in terse, well displayed sentences.

The six specimens selected for honorable mention were chosen for their general attractiveness and artistic merit.

Sincerely,

ED S. RALPH.

Mr. Davis handed me the following written explanation regarding his selections:

First—No. 17. The wording in this blotter contains in concise form all that is necessary to convey to the business public the scope of our facilities in the different departments of the office. The typography is



WILL CROMBIE.



C. A. VAN EVERA.



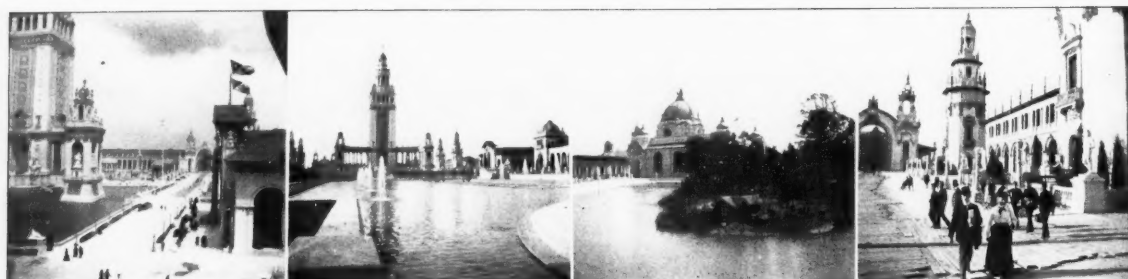
J. A. HOOD.

Three Prize-winners in THE INLAND PRINTER Blotter Contest.

plain, striking and well arranged to impress the customer, while the calendar design is both tasty and prominent in its position on the blotter. I readily concede this to be the best in all the features that go to make up a good advertising blotter.

Second—No. 35. The prominent feature of this blotter is its excellent rulework, which is admirably arranged, and the selection of type good for this class of work. The arrangement of the matter and its wording is not as effective and striking as that in No. 17, but it is justly entitled to second place in the contest, as the workmanship is indeed creditable in every respect, and worthy of the printer's art.

Third—No. 14. This blotter is one comprising a good design of rulework, while the reading matter, although rather voluminous, and



hence too many small type lines, is quite original and striking. The arrangement and selection of type is, however, excellent in all respects, and therefore is worthy of the third place in the contest.

For honorable mention I have selected Nos. 30, 15, 29, 24, 33 and 27, and decide on their merits according to the order given. Typographically some have good designs, and the workmanship shows artistic taste, but the effect is marred in some cases by embellishments.

A recapitulation gives the following result:

Mr. Helmer—First, No. 12; second, No. 26; third, No. 1. Honorable mention, Nos. 6, 34, 37, 17, 18, 16.

Mr. Ralph—First, No. 19; second, No. 31; third, No. 33. Honorable mention, Nos. 2, 36, 14, 30, 34, 12, 32.

Mr. Davis—First, No. 17; second, No. 35; third, No. 14. Honorable mention, Nos. 30, 15, 29, 24, 33, 27.

By referring to the table which follows it will be noticed that the six leading contestants are all in the East, and all but three of the entire list are from States whose borders touch the Atlantic. Another fact worthy of mention is that both the specimens submitted by J. Albert Hood, of Passaic, New Jersey, are in the list and near the top, they having been selected by Mr. Ralph for first and second places. The points in the contest were awarded according to the plan which has proved so satisfactory in the past—3 points for each first choice, 2 for each second, 1 for each third, and $\frac{1}{2}$ for each honorable mention.

Specimen No.		Points.
1 12	Will Crombie, Brattleboro, Vt.....	3½
2 17	C. A. Van Evera, Brockton, Mass.....	3½
3 19	J. Albert Hood, Ocean Grove, N. J.....	3
4 26	W. H. Hatton, Lebanon, N. H.....	2
5 31	J. Albert Hood, Ocean Grove, N. J.....	2
6 35	T. H. Blakeny, Lynn, Mass.....	2
7 14	W. Wheatly Holmes, Baltimore.....	1½
8 33	O. L. Lilliston, Philadelphia.....	1½
9 1	Roscoe Thompson, Ransom, Mich.....	1
10 30	Charles H. Eisenhardt, New York.....	1
11 34	H. L. Miller, Oakland, Cal.....	1
12 2	Will J. Cota, Burlington, Vt.....	½
13 6	Richard M. Bouton, South Norwalk, Conn.....	½
14 15	Charles L. Powers, Pawtucket, R. I.....	½
15 16	W. J. Moore, Brockville, Ontario.....	½
16 18	E. R. Stephens, Hoosick Falls, N. Y.....	½
17 24	Will B. Shaw, Brookland, D. C.....	½
18 27	William C. Watson, Philadelphia.....	½
19 29	A. H. Adams, New Bedford, Mass.....	½
20 32	C. T. Smith, Towanda, Pa.....	½
21 36	Thaddeus S. Walling, Freehold, N. J.....	½
22 37	John A. Eby, Chicago.....	½

The first six specimens, which have two points or more, are reproduced herewith, although somewhat reduced in size from the original. One of the winners of the contest, Will Crombie, has been very successful in contests of this character, having won four prizes out of six contests that he has entered, one of which was Mr. Ralph's envelope contest, which was announced last month, and contained Mr. Crombie's photograph and a sketch of his life. He has also won first prizes of \$10 and \$20 respectively in contests conducted by the *Typhotheta* and *Platemaker* and the *National Printer-Journalist*. J. Albert Hood, who occupies third and fifth places in the above list, has also been successful in a former contest, No. 6, he being one of four who were tied for first place. C. A. Van Evera is tied for first place with Mr. Crombie. His photograph and that of

Mr. Hood appear herewith, and the following sketches will be of interest:

C. A. Van Evera was born October 1, 1863, at Sprakers, Montgomery county, New York. At fourteen years of age he entered the office of the Montgomery County *Republican*, a country weekly published at Fultonville, New York, remaining eleven years, and succeeding to the foremanship of the paper after a service of six years. In 1889 he came to Brockton, Massachusetts, where his first connection with a job-office began, and since which time, with the exception of about one year, his energies have been devoted to that branch of the printing business. Mr. Van Evera is at present foreman of the Howard Job Print, Campello, Massachusetts.

J. Albert Hood was born in Philadelphia in 1863 and resided in that city until 1882, when he started to learn the printing and newspaper business in Lancaster county, Pennsylvania, finishing his apprenticeship in 1885. He has since held positions as foreman and superintendent of job and newspaper establishments in Philadelphia and Norristown, Pennsylvania, and Trenton, Burlington and Passaic, New Jersey. He is now connected with the Ocean Grove (N. J.) Publishing Company in a like capacity.

JOHN R. BERTSCH, Great Barrington, Massachusetts.—Both of your booklets were very nicely arranged.

Quaker City Printers is the title of a little advertising folder "published every little while" by the Philadelphia *Times*.

OWING to the fact that this department is crowded this month, it is impossible to reproduce several ads. that were particularly meritorious.

THE Belgian hare craze has resulted in the publication of a little monthly magazine, entitled the *Belgian Hare News*. Charles H. Gard, of Chicago, is the publisher, and he is putting out a very creditable paper.

Fig Tree Journal, San Francisco, California.—This new monthly is a neatly arranged journal, with an appropriate cover. A little more impression was needed, but aside from this the mechanical work is creditable.

CON VAN NUTTE, Topeka (Kan.) *Mail and Breeze*.—The make-up of your paper, about which you ask particularly, is all right, and news features are well brought out. Much of the paper's success is no doubt due to its treatment of the reading matter.

Hay Dealers' Review and Haymaker, Cohocton, New York. The *Haymaker* has been purchased by the Trade Publishing Company, and moved from Kansas City to Cohocton. It is a very neat publication, covering its field in an exhaustive and practical manner.

E. B. STUART, Marshall (Mich.) *Statesman*.—Your paper is nicely printed, carefully made up and ads. are attractively displayed. It would improve the last page if items of correspondence were given the same treatment as those under "Personal Mention."

FREEMONT (Ohio) *Press*.—If you would run one or two heads, nearly as large as the one in your issue of May 1, on the first page every week, it would improve the usual appearance of your paper greatly. Head-rules should be transposed. Ads. are very nicely displayed.

COHOCTON (N. Y.) *Index*.—Those reading notices in large type scattered through the first page are a disfigurement and



this page would look much better if more prominent headings were used. Head-rules should be transposed. Ads. are nicely displayed and the paper is well filled with news.

WALTER W. MOREY, *Morris County Standard*, Morristown, New Jersey.—Your paper is nicely made up and ads. are creditably displayed. The ad. of L. B. Tompkins, with every line displayed and every line in lower-case, is the worst example of a tendency that is slightly noticeable in several others.

T. J. WHITE, Emmetsburg, Iowa.—Your ads. all have a clear-cut appearance that makes them attractive. They all follow much the same style as the one reproduced (No. 1), which is much reduced from the original. As a twelve-inch

expense of the article advertised. This you avoid, giving proper prominence to both article and price. The old style italic ad. of Kirwan is particularly neat.

VACAVILLE (Cal.) *Reporter*.—A nicely printed paper, carefully made up, with important news nicely headed. There is a great deal of sameness about the ad. display—a tendency toward displaying too many lines and not giving proper contrast. This criticism applies to nearly every ad., that of the *Saturday Bee*, however, being an exception.

PAUL M. MOORE, Redlands (Cal.) *Facts*.—Your "President McKinley Supplement" was exceptionally well printed and a credit to your paper. The main portion of the paper contained many good ads. and well-written news articles concerning the President's visit to Redlands. I note that the suggestions made in this department in January have been adopted.

BURR A. BROWN, Fairmont (Minn.) *News*.—It is just a year since the *News* was criticized, and I must repeat what I said then in regard to the correspondence not being graded—this is practically the only defect in the make-up of the paper. The ads. are greatly improved and the *News* can be classed as a model for good presswork, careful make-up and excellent ad. display.

BURTON F. JOHNSON, Weymouth (Mass.) *Gazette*.—An exceptionally well-printed paper. Make-up is neat and ads. are well displayed, the heavy-faced gothic, which is used almost exclusively, being judiciously handled. It looks odd to see your volume and number in the center of the date-line, with the date at the extreme left, and I can not indorse it as an improvement.

Two amateur journals from St. Paul, Minnesota, were sent me in one envelope, marked "For Criticism." Both are new publications, the *Gopher* starting in April and the *Viking* in May. The one is published by Eugene Johnson and the other by Frank J. Kearns. The *Gopher* is a very nice piece of work and the *Viking* is also creditable, mechanically, but it needs proofreading badly.

C. H. THOMPSON, Asheville (N. C.) *Citizen*.—I note that your paper has changed the style of its heads since it was commented upon in this department last August, and the new arrangement is an improvement. The ads. are all nicely displayed, that of Greer, in the issue of May 10, being particularly attractive. There are a few leads needed on either side of the headings under "Special Notices."

GERING (Neb.) *Courier*.—It is over two years since the *Courier* was criticized, and it is much improved. A few of the ads. on the first page are too crowded with display, but the others are very creditable. In the make-up of the first page it would be a better arrangement to run the "People's Exchange Column" underneath the Fair ad. and your double-column news head at the top of the page in the third and fourth columns.

CHARLES D. ROWE, Blue Earth (Minn.) *Post*.—What the *Post* needs most is more and larger headings, particularly on the first page. It has an abundance of news and much of it is worthy of better treatment. Ads. are well handled. That of the One-Price Clothing House, about which you ask particu-

	<p>A SPECIAL HOSIERY SALE at</p>	<p>KNOBLAUCH'S</p>
<p>Our No. 51 Boys' Hose, Triple Knee, made out of extra heavy yarn, 1x1 and 2x2 ribbed advertised in all the leading magazines to sell for 25 cents per pair, we sell at 15 cents, 2 pairs for.....</p>	<p>25c.</p>	<p>We Carry a Complete Line of the BLACK CAT Stockings.</p>
<p>Our No. 41, Misses Hose, made out of extra fine yarn, fast black, double knee; always sold at 18 cents; we sell at 10c; 2 pairs for.....</p>	<p>25c.</p>	
<p>Our No. 46, Ladies' Hose, made by same well known manufacturer as above, extra heavy yarn, fast black, will give good wear, regular price 15c; this sale 10 cents, three pairs for.....</p>	<p>25c.</p>	<p>We offer 100 Dozen of a well-known brand of Ladies' and Children's Stockings at a saving of 40 per cent.</p>
<p>The Highest Price Paid for BUTTER and EGGS</p>	<p>Always the Most of the Best for the Least at Emmetsburg's Greatest Store.</p> <p>J. H. KNOBLAUCH & CO.</p> <p>EMMETSBURG, IOWA. McCormick Block.</p>	

No. 1.

three-column ad., it would attract attention anywhere, and yet the style of composition is not one that would use up a great deal of time.

The Southland is a new monthly magazine, published at Asheville, North Carolina, "illustrative and descriptive of the industries, commerce and resorts of the South." The initial number appeared in May and is handsomely illustrated and typographically perfect. A. H. McQuilkin is editor and Fred M. Colson, business manager.

CHARLES H. McAHAN, St. Joseph, Missouri.—Your ads. are very nicely displayed and balanced. Many compositors in their efforts to bring out prices to their utmost do so at the



larly, is up to date, and the other is all right except that "Barnes & Son's Bargains" should have been given much greater prominence.

J. FRANK McCLAVE, *Young People's Paper*, Elkhart, Indiana.—You are getting out a very creditable publication and I have no fault to find with the headings or the make-up—it is well done. A little more distinctive display in the ads. is advisable. The ads. on the last cover-page are good and so is the first ad. on the third cover-page, but those of the American Farm Company, Young People's Paper Association and Lend-a-Hand Society, on this page, could be improved.

and that of Campbell & Wilson is creditable, but the other two need reconstructing. There are very few ads. that look well with every line full, and that of the opera house was a poor choice for this style of display—it looks bad to see one line letter-spaced and the next one not. In the ad. of Kobacker you should have varied the extended series.

HENRY R. GOULD, *Wilmington (Vt.) Times*.—Your selections of the best ads. in your paper demonstrates that you know what goes to make effective display, although I do not agree with you on the Courtemanche ad. as being the best of all. Every display line in this ad. is set in lower-case, and this is a feature that detracts from several others, notably those of C. H. Cutting & Co. and L. P. Copeland. You use good judgment in the selection of display lines and your work compares very favorably with other country weeklies. Page 4 is not too black and the general appearance of the paper is quite satisfactory.



A CARTOON PAGE.

Reproduced from the Sunday edition of the *Baltimore Herald*.

WALTER L. FORD, Brooklyn (Mich.) *Exponent*.—I do not think it is a good plan to accept any advertising for the first page, but in departing from this rule you could not have done better than to restrict the advertising to business cards and local readers—one column of each. You are getting out a neat, prosperous paper, and your ad. man is probably entitled to be called "the best in the county," as the appearance of your columns would indicate that he might be the best in several counties.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.—The four ads. you send are not up to your usual standard, as you have made too much of an effort to secure new effects. The ad. of the Connellsville *News* is a neat little conception,

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

TO STUDY AMERICA'S TRADE SUPREMACY.—A number of mechanics selected by their fellow-workmen in England, their expenses paid by cooperation of employers and trade unions, are to come to America, visit the principal manufacturing centers, and report their observations. This is a high tribute to the advance made by the American workman, who has reached this high plane by the pride he takes in the work assigned to his care, and who will no doubt maintain with energy the direction which has led to such an admirable position in the industrial march of nations.

QUADRENNIAL CONVENTION OF THE LITHOGRAPHERS OF THE UNITED STATES.—The Lithographers' Association of the United States and Canada holds its quadrennial convention at 67 St. Mark's place, Eighth street, New York city, beginning on July 8, 1901. Questions of great importance will be brought up and the interest centering upon the event is all-absorbing in litho circles at present. Our intimate connection and affiliation with the masses, as well as the ruling forces of that efficient organization, will enable us to place the details of their meetings before our readers.

THE LITHO ENGRAVERS' AND DESIGNERS' SMOKER.—The annual "smoker" of the "Litho Engravers' and Designers' League of America" was held on Saturday evening, June 1, at Beethoven Männerchor Hall, New York city, with a rich



program, in the preparation of which Mr. Frank Kristufek was the leading spirit. The performance embraced many unique features, songs by special talent in which striking peculiarities of various members were dramatized, and received full appreciation. There was a sprinkling of litho printers, transferers, artists, pressmen, provers and stone-grinders, and those present filled the large hall comfortably. Those that did not smoke bore the old emblem of peace pinned on their coat lapel. The league is making remarkable progress, and counts among its membership every engraver of standing in Greater New York and New Jersey. Not a meeting night passes that does not find waiting applicants for admission; up to sixteen new members in one evening is the record. We earnestly congratulate the fraternity on the splendid organization and its deliberate, just and high standard of principles.

AMERICAN LITHOGRAPHY IN THE SPRING OF 1901.—The spring of 1901 began with lithography booming in every place where it has intrenched itself. The various associations of lithography report a most gratifying interest shown in everything pertaining to the general welfare of the art. Prices are very fair and in many places overtime is done. In such times as these petty jealousies and close-hearted animosities seem to dwindle away into mere insignificance; every one feels like living and letting live. Pressbuilders have orders ahead on their products. Ink houses have not as much spare time to advertise as they had a while ago. Stone imports seem to be going on in spite of the aluminum rotaries. The artists say if it keeps up like this for the summer they will not grumble, and that is saying a good deal; only the engravers are grumbling because of the overwork they are compelled to do. The transferers and printers are rushed. Interest is also centering on the annual convention of the L. I. P. & B. A., to be held in New York this year. A close alliance between the various branches of the graphic arts is at the same time making itself evident. These are truly triumphant times of peace and progress.

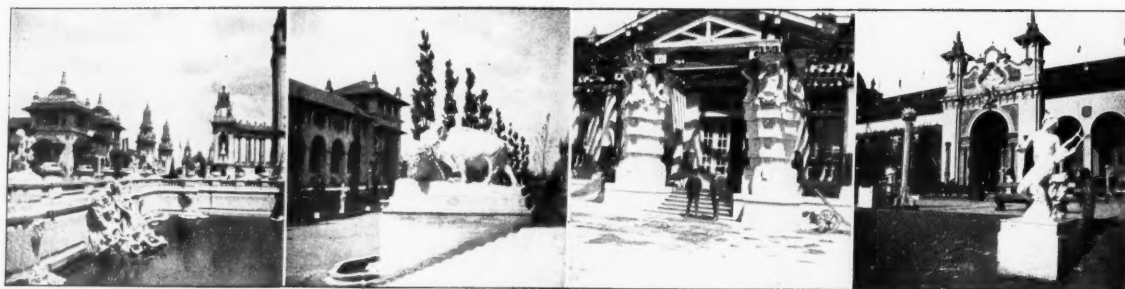
SPECIMENS OF EUROPEAN HIGH-CLASS COMMERCIAL ENGRAVING.—Through the courtesy of F. G. Grasse, South of France, we have received some samples of high-class litho-engravings, showing a very perfect skill of the engraver's art in combination with ruled etching. This work is on a large scale, 2½ by 10 inches, and was executed at the litho typo establishment of E. Imbert & Cie. The drawings (evidently originals were made in india ink) are crisp and dainty, yet full of life and vigor, the subjects mostly relating to menus and commercial headings. They are superb specimens, and show that a liberal amount of time and money was spent in their execution. The business heading of Imbert & Cie. is a choice piece of designing and engraving; it is effective, yet not heavy, "chaste" and very artistic. In the center the divine figure of art, with its offspring, a sturdy youngster, the art lithographic; on the left a conventional leaf design; on the right the lettering, impressive and earnest, no frills or flourishes anywhere. We also have received from the same gentlemen some large sheets of proofs engraved in a most perfect style of vignette engraving, combined with etched ruling, representing art plates from a work called "Mercantile Kunst" (Mercantile Art), executed at the

establishment of Schupp & Nierth, Dresden. These specimens are exquisite pieces of litho-engraving, well drawn, good compositions. The force of concentration, harmony and contrast in design is here well taken care of. Koch & Bausch, Berlin, also send specimens of ruled and etched vignette work on a large scale, which is very fine. The technic of engraving is clear, the flesh is soft and transparent. It seems that the genuine vignette engravers' art is developing fast in France and Germany, while here it is going into decadence. The request is for samples of our work, which I shall endeavor to send as representing our standard in this line. I presume I must look to the West for really fine vignette work.

FOUNDATION OF TRADE SUPREMACY.—Max O'Rell says, in the *New York Journal*: "If the English people want to retain their trade supremacy, supposing they have got it, they will have to do it by remembering the great principle laid down by Darwin, 'The survival of the fittest.' In order to cause the English workingman to produce work that will successfully compete with that of the French, German and Italian workmen, they will have to put into him a sense of artistic refinement, which is as useful to the engineer, the cabinetmaker, the shoemaker, as it is to the sculptor. In France, Italy and Germany, generations and generations of work-people have spent a Sunday afternoon every month looking at the masterpieces of art, and there they have acquired that artistic refinement which it is absolutely necessary to possess in order to produce any good work. So long as the English submit to the decree of a Baptist minister and a few old women of both sexes, who keep the saloons open and the art museums closed on Sundays, the workingman will go to the saloons on Sundays and produce, during the week, work of which they do not try to be proud, and in which they feel hardly interested."

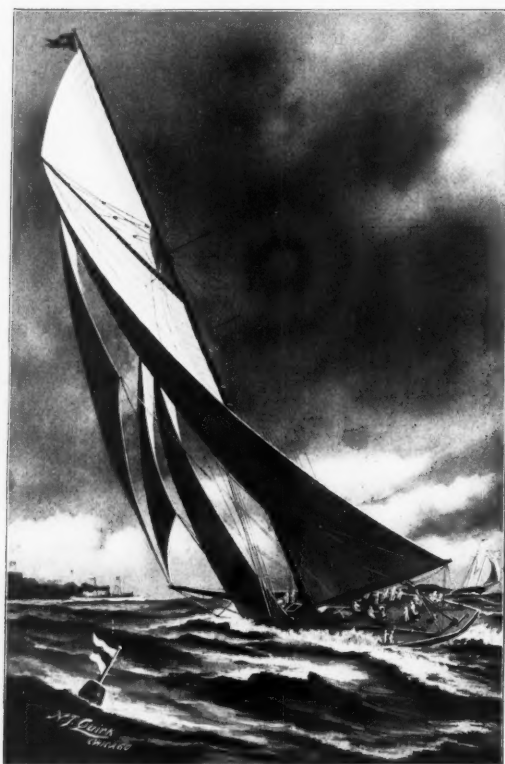
NEW AMERICAN LITHO-STONE QUARRY.—From Santa Barbara, California, comes the news that a litho-stone quarry of immense magnitude has been discovered, yielding the very finest specimens of pure lime, or lithographic stone. A gentleman named Jose G. Moraga has formed the Lima Blanka Litho Stone Company, with a capital of \$1,800,000, one-half already paid in, in order to raise the material and make southern California the center of the lithographic stone quarrying business of the world. The ledge of lithographic stone owned by the new company is situated in Santa Barbara county, in the Loma Blanka range, between Indian and Santa Cruz canyons. It is of vast proportion, about six miles long and three hundred feet wide. The layers are from four inches to four feet thick, and in such places where it has been cut by the canyon it shows 1,800 feet deep. According to the report, there are pieces lying there four feet thick, with a surface measurement of 20 by 20 feet, so there should be no difficulty in getting any size required for the largest printable sheet, and in view of the report heard now and then that Bavaria will not be able to supply the wants of the world in litho stone, it may yet come to pass, if this story is true, that America may control the litho-stone supply of the world.

DOMINANTS AND DISCORDS IN DESIGNS.—J. C. A., New York, amateur designer, sends drawings for advertising pages partly pictorial and partly lettering, wants criticisms and



hints as to what course to follow in order to excel in this line of work. *Answer.*—The first impression conveyed to us by viewing the several sketches is the want of *symmetry* in their composition; the second impression is the utter disregard for *truth* so strongly displayed in the random lines. Now coming down to actual work in dissecting the composition and proposing remedies to guide you into safer channels in your next efforts, I would suggest about the following: Your conception

ceive the pleasure it seeks, namely, a central point of interest and attraction; and then the little excursions to the outskirts of the design, implying always a returning to its original standpoint, the first point of attraction, the magnet of your creation, to which all other parts must render obedience and allegiance. Designing is in this respect like a musical composition, or a novel, or like a community of beings; there must be a *keynote*, a motive, a hero, a plot, a central authority or power. Therefore as long as you introduce your cupid, so far away from your figure, without sentiment or relation, even without perspective cohesion thereto, and the lines composing your lettering thrown in at apparent random, without considering a harmonious affinity, so long will your design fail in appealing even if it has the elements of correct drawing. The second fault which I would discourage is the appearance which you would like to display of the careless genius or master. You have seen many apparently random lines made by those thoroughly familiar with form in composition and figure drawing, but you have not seen the truth and knowledge displayed in them. The only remedy is study, study.

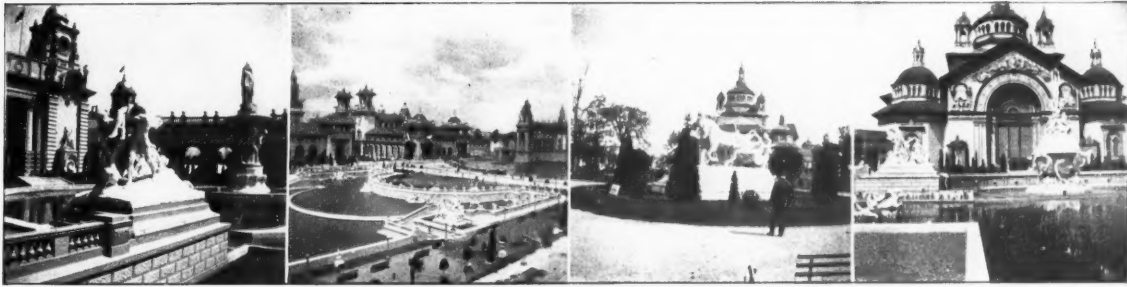


LAWSON YACHT, "INDEPENDENCE."

Beating to windward. Boston Harbor, Fort Winthrop in distance.
(Newspaper drawing by Nicholas J. Quirk.)

of design seems to be good; you seem to know what is wanted, but in the haste to reach your ideal you stumble over unheeded principles which however *must* and *will* be recognized. Therefore, in introducing figurework into lettering or ornamental design, make your lines, style of lettering and general shading conform to the spirit and conception of the figure. This does not say that you must repress the lettering at all, for advertising purposes, but by a wilful discord, under the control of true harmony, some points can be brought out in powerful relief without injury to a single feature. This can not be done by the use of two dominants—that would mean war, unharmonized discord. In your composition you have introduced factions among the groups. The eye wanders and can not con-

PHOTOGRAPHING IN COLORS—A HANDBOOK FOR PROCESS LITHOGRAPHERS.—We have been in receipt of many communications from lithographers and others engaged in solving the problems of modern process colorwork, asking our advice as to the best books to procure for the thorough and systematic study of this timely subject. Accordingly we have investigated the books which have been written in the past few years in order to describe them in a short review, and thus give our readers an idea of their contents, so that they may know how the subject is to be treated, to what extent, and with what success. Over thirty years ago the firm of Marion published the pioneer work on photography in colors (*Les Couleurs en Photographie*, par Louis Ducos du Hauron, Paris, 1869, A. Marion), a work containing the basis of practically all phases of the trichromatic photography of the present day. This work appeared before the time was ripe for process. It was known only to a few investigators, but today photography in colors is an accomplished fact, an industrial reality, and no artisan is as well fitted to take up the task of process color photography and bring it to still higher, to the highest perfection, than the lithographer. But before the color lithographer can think of taking up the subject of photography or processwork he must arm himself with material, and the best way to obtain a lasting foundation upon which to place such material is to study the history and development of heliography, the investigations made by the great experimenters whose ingenuity and close observation have made the color-printing process possible. Therefore I would advise every one who would like to acquire a thorough knowledge of this subject not to skip by the first section of this "Hand Book of Photography in Colors" (written by Thomas Bolas), giving historical facts of the work of Seebeck, Wollaston, Niepce, Herschel, Becquerel, Bauregard, Ducos du Hauron, Zenker, Casey Lea, Wiener, Ives, Lippmann, Bennetto, Maxwell, Collen, Cros, Wood, etc., thence leading on to Chapter II, and the treatment of the previous theoretical problems in actual practice. Having followed the questions which engaged the



attention of the master students of color photography, the reader will understand the following chapters on "Weiners' Researches on the 'Seebeck Effect,'" "The Ideal Chromo-Sensitive Surface," "Steps Toward the Production of the Ideal Chromo-Sensitive Surface, Herschel," "The Photo Salts of Casey Lea," "The Red Silver Photo-Chloride," "Experiments by Dittmar and Neuhauss," "Col. St. Florents' Direct Heliochromos with an intermediate Monochroma Stage," "Results on a Collodio-Chloride of Silver Surface," "Silvered Plates," "Composite Black Film," "A Method in which Commercial Printing-out Papers Will Serve," "Natural Colors in Helio Chromic Processes." Chapter III treats of "Interference Heliochromy and the Optical Principles Involved" (here we are taught the real nature of light or color), "Recording the Stationary or Standing Waves on a Photographic Film," "The Phenomenon of Interference Due to the Structure which a Chemical Deposit Has Acquired," for instance, a soap bubble, composed of colorless material; mother-of-pearl, a surface made of colorless carbonate of lime; why and how these surfaces acquire the ability of retaining color impression; "How Is It that We See Color?" etc. All these things are exhaustively answered; "Lippmann's Formula for Emulsion and Developer," "Reproduction of Lippmann Heliochromes." Chapter IV treats of "Synthetic, or Three-color Heliochromy," its underlying principle. We keep going onward, getting nearer to the reality of color, through the "Color Sensation Curves," "A General Summary of the Trichromatic Method of Heliochromy," "Colors for Transparencies by Superimposing Films, or for Prints in Pigment," "An Illustration of the Use of Complementary Colors for Printing," "Researches and Contributions to Three-color Heliochromy," "The Color Sensitometer," "Plates for the Most Perfect Effect," "The Making of Individual Prints for the Heliochromic Triad of Negatives," "Gum Bichromate," "Multiple Process." This ends the first section, written by Thomas Bolas, and gives a thorough general survey of all processes. The work is copiously illustrated, and what we have said here refers only to a part of the book. We shall next month have occasion to speak of the really important part of the book. It is published by E. & H. T. Anthony & Co., New York.

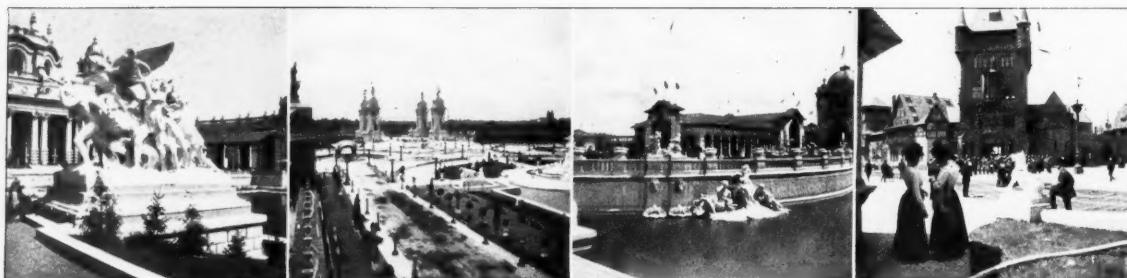
CONVENTION OF THE LITHO-ARTISTS' LEAGUE.—That section of the litho trade which was most difficult to organize has at last developed into a strong body—the Litho Artists' League of America. The lessons of adversity are bearing fruit at this day and the result is an organization built on lasting principles, with the golden rule as a basis. Committees have been appointed to confer with other well-organized branches in the litho trade with a view to establishing permanent avenues of affiliation and reciprocity. Specialism is the trend of the age, and the work of the litho poster artist is so different from the work of the general commercial stipple or crayon artist that they could not well come under the supervision of the regular Litho Artists' League. Their association dates back to the time of the great litho artists' strike. In regard to the work of the convention, President Latham reports that representatives from seven councils were in attendance, namely, Cincinnati Council No. 1, Buffalo No. 2, Erie (Pa.) No. 3, New

York No. 4, Detroit No. 5, Chicago No. 6, and Cleveland No. 7. The officers elected were: LeRoy Latham, Cincinnati, national president, reelected; Hubert S. Morgan, New York, national vice-president; William Volkert, Cincinnati, corresponding secretary; C. A. Forbriger, Erie, Pennsylvania, recording secretary, reelected; J. A. Groh, Buffalo, treasurer. President Latham writes: "As our association comprises ninety-seven per cent of the talent engaged in poster lithography, the use of the label—a very artistic piece of work, designed for the protection of the society—will assure users of posters that the work has been done by the best talent that the country affords. I have appointed a committee at the request of the National Association just formed among the commercial artists and engravers—Litho Engravers' and



CUP DEFENDER, "CONSTITUTION."
Close-hauled, just before accident. (Wash-drawing by
Nicholas J. Quirk.)

Designers' League of America, and Litho Artists' League of America—to meet and draw up an agreement of affiliation. This affiliation will undoubtedly be effected in the near future, as there has always been the very closest friendly feeling between the two organizations. Our association is in a most flourishing condition and has done much toward the improvement of artistic posterwork."



Pressroom Queries & Answers

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

TYMPAN PAPER FOR CYLINDER PRESSES.—M. R. P. Company, Milwaukee, Wisconsin, asks to be informed through this department "What would be best for a tympan on a cylinder press. We have been using S. & S. C. book entirely, with a hard draw-sheet over it. It has been suggested to us that print-paper would produce better results, with less wear on the type." *Answer.*—The super book used by you is the better of the two papers. If make-ready is uniform and light all over forms there will not be unreasonable wear on type. The soft print paper makes up a tympan more in the nature of a "cushion," and by repeated contact with the form tends to wear off the edges of cuts and type.

QUERIES ON WORK, SAMPLES HAVING BEEN OMITTED.—R. J. T., of Kansas City, Missouri, writes as follows: "You will find enclosed some half-tone samples of *Horse Shoe Monthly*. You will notice that some of the cuts appear light in regard to ink—all of them, I may say, except one; but a great deal of this fault is due to poor stock. I used the 'process' method on the cuts, and also hard packing and book ink, No. 40. Can you give me any explanation? The manager said it was due to lack of ink, but if I used more ink the work would offset." *Answer.*—Like a few others, you have forgotten to mail us your samples; in such a case it is not possible for the editor to advise you definitely, hence your loss. It is probable that the cuts have not been properly overlaid, the quality of ink unsuitable, or the rollers and the weather antagonistic to meritorious presswork.

PRINTING ON LEAD-PENCILS.—The following letter from Mr. A. W. Cochran, secretary of Sims Hydraulic Engine Company, of Lincoln, Nebraska, will be of interest to a number of inquirers. We here desire to thank Mr. Cochran for the information he has communicated to this department. He writes: "Noticing the inquiry of W. B., of Terre Haute, Indiana, in the May number of *THE INLAND PRINTER*, regarding a machine for printing lead-pencils, I desire to say that a friend of mine in this city is the inventor of an ingenious machine which is turned by hand for performing that operation. The pencils are thrown into a hopper, and the little press feeds them automatically into a small cylinder, which has a groove to receive the pencil and which turns forward to the type, which is stationary on the bed of the machine, rolling the pencil over the form and dropping it into a receiving hopper nicely printed. Mr. Thorp, the inventor of the machine, claims to be able to

print from two to four thousand common pencils per hour. The machine is provided with a very suitable inking mechanism, similar to a rotary web press, which works very satisfactory. The address of the originator of this machine is T. J. Thorp, 308 South Eleventh street, Lincoln, Nebraska."

SET-OFF BECAUSE OF TOO MUCH INK.—The S. P. Company, of Salem, Massachusetts, sent specimens of blotters, regarding which they write: "Can you explain why the blotters sent you should persist in setting off nearly two months after being printed? They were printed three-on and then cut. After drying ten days we could not rub off the ink at all with the finger, but as soon as put under the paper-cutter clamp they would offset, so that you could read every type. Many of them now (nearly two months after printing) off-set much worse than the specimens we enclose. Was it the ink? If so, why would the print not rub?" *Answer.*—If you had made ready the plates of the black color more perfectly and used an ink with a little more drier in it, and carried the same closer to actual covering color, there would not be any danger of offset. The ink used on this job appears to be too strong, but it is a good color. The best and highest priced black ink is not necessarily the quickest drier. Indeed you will find that many of the pages of the large book of specimens issued by MacKellar, Smiths & Jordan, published years ago, can still be found susceptible to set-off, if a sheet of paper is placed over the printing and rubbed briskly. We find that the black ink on your samples still rubs off by pressure with the finger, and it certainly should set-off when under a paper-cutter clamp pressure. Your form rollers seem to have been out of working order because the ink is not laid on smoothly.

WHAT is celluloid? has been often asked by printers, especially those who desire instruction how to print on it. The following, from an exchange, is interesting: "Celluloid is the product of the action of camphor upon pyroxylin. Pyroxylin is ordinary cotton fiber treated with strong fuming nitric acid; the cellulose, or the principal ingredient of the cell membranes of the plant, is quickly changed to trinitro-cellulose. This product is otherwise known as guncotton, and is soluble in ether and highly explosive by percussion. After the pyroxylin has been acted upon by the camphor, its physical properties are changed and celluloid results. This can not be caused to explode by heat, friction or percussion, unless the heat is of such a character that flame comes into actual contact with the substance, thus bringing about quick combustion. The composition of celluloid is: Pyroxylin, 100 parts; camphor, 40 parts. This mixture has a pale amber color, but by the addition of various coloring agents many shades are produced. Oxide of zinc will produce a white color, and if added in the right proportions a good substitute for ivory is produced. Celluloid prepared for dental plates is colored with oxide of zinc and vermilion. The actual process of the manufacture of celluloid is rather simple, but specially constructed apparatus is necessary."

REJUVENATING OLD ROLLERS.—Thomas M. Day & Son, of Hagerstown, Indiana, write as follows: "We have discovered a rather singular method of softening the hardest printers' rollers—those cast for summer—with more than the usual



amount of glue in them, which get very hard after a while. It is a system of chemical absorption, the hard roller being wrapped in saturated muslin twenty to thirty-six hours, after which it is almost as soft and nice as though just from the mold, and can be used after a few hours of seasoning. We have been using several rollers for the past two months that were given this treatment (they were hard enough to drive carpet tacks with, and had been discarded for several months because they would not evenly strike the distributing plates and larger forms, in their hard, shrunken condition), and they are still in fair working condition; indeed, it looks like they will be all right for a long time to come before they will require another application of the renovator, though they are somewhat harder than when first renewed. The operation is simple and cheap—very cheap. The treatment causes the rollers to assume their original plump condition. What ought we to do with this find, and do you know to what extent printers are bothered with hardening rollers as they are now made for summer use?" *Answer.*—This "fluid" ought to find a response of joy in the hearts of many pressmen, because hard rollers, both in summer and in winter, have been the bane of their pressroom experience. Messrs. Day & Son deserve consideration at their hands, and will doubtless hear from them after reading this mention.

INKS "MOTTLING" ON BOND AND ENAMELED PAPERS.—A. C. H., of Chicago, Illinois, sends us a copy of a letter-heading printed with red and green inks on a smooth bond paper; also a small sheet of labels printed in gold, red and green on a highly enameled yellow paper, regarding which he says: "Kindly inform me through your columns how to stop the mottling of colored inks on bond paper. The red used is a \$1-a-pound ink, with gloss varnish added to give luster after being embossed; the green is made from heavy body white and green ink. The rollers are in good condition, they being new, but not soft. You will also notice on the sample of glazed paper the same trouble from mottling. The red is a 75-cent ink, the green a \$1 ink. Both were reduced with reducing varnish, just enough to keep them from picking, and japan varnish added to make the inks hold, which I have no trouble in doing." *Answer.*—The grades and quality of the inks used are not good enough for the work before us, and you have simply taken from them whatever degree of color was suitable for the jobs by reducing them beyond endurance. You should have employed free-working red and green inks, costing \$2 a pound at least, on the bond paper, and inks of same color costing about \$1.50 a pound on the glazed-paper job. Gloss varnish, as well as japan varnish, must be used with great discretion in mixing inks for gloss or holding on the stock. It has been a case of too liberal use of these in low quality inks that has caused the mottling you complain about. If ink pulls off coating of your stock, add a very small piece of reducing compound, lard or vaseline, and any one of these will have the desired result. Thin inks produce fill-ups and mottling much oftener than medium strong ones do; therefore avoid reducing or using thin inks, except in the case of poster printing, etc.

MAKING READY VIGNETTED HALF-TONE CUTS ON PLATEN JOB PRESSES.—T. S. W., of Freehold, New Jersey, has sent us

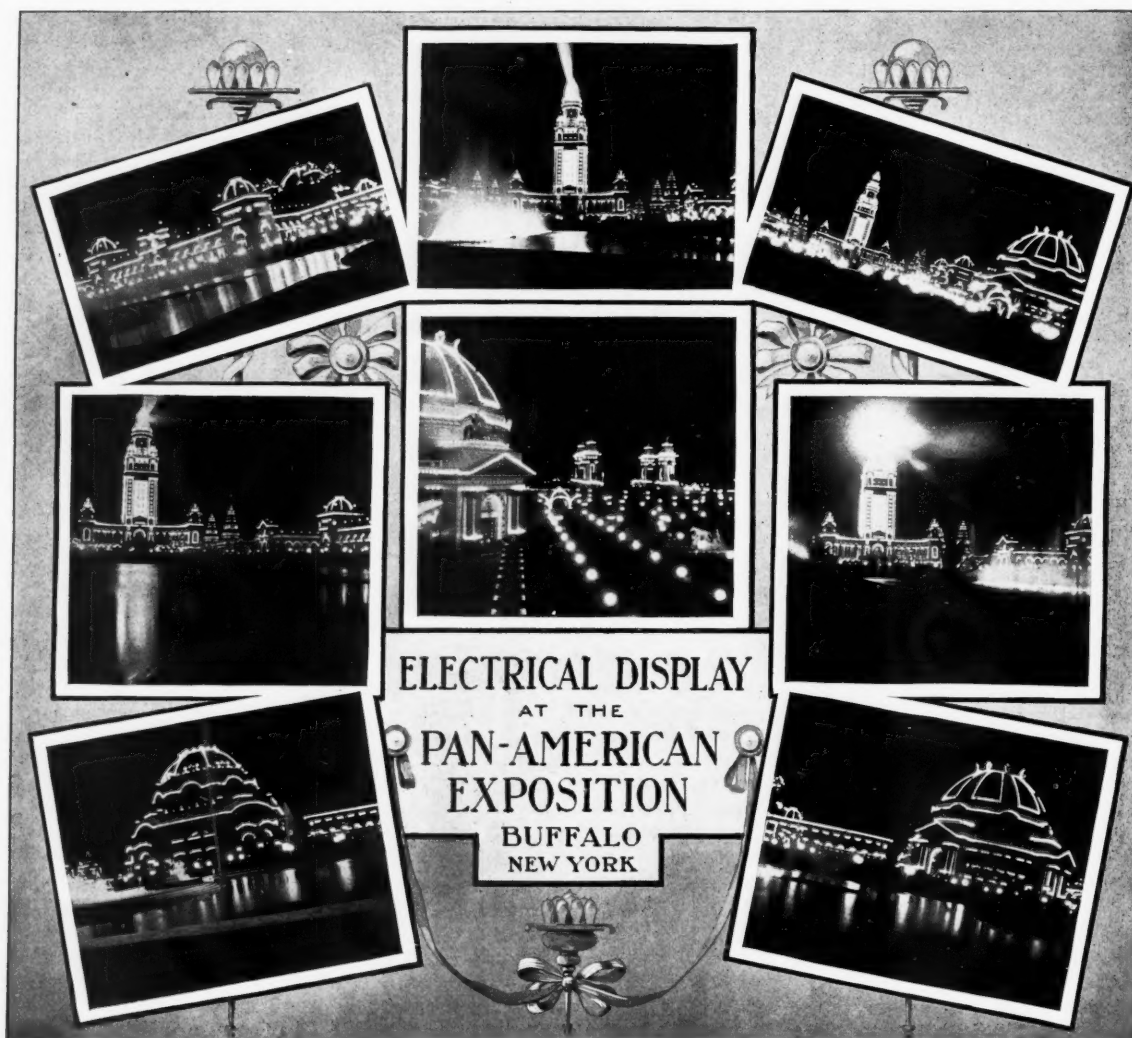
two impressions of a half-tone vignetted portrait, and writes: "Will you kindly state the best method of 'working up' a half-tone cut on a Chandler & Price quarto press? Note the enclosed proofs, Nos. 1 and 2—No. 1 shows first impression, No. 2 shows the job as it stands. You will note there is a flaw in the cut, as indicated on No. 2. I tried every means known to me to get the proper shading on the lower part of the portrait." *Answer.*—Judging from your attempt at printing half-tones, we fear that you have more to learn than we are able to teach in the limited space here at our command. However, we will endeavor to make some part of the art a little clear to you. In the first place, you have not made any kind of an overlay, and, as a consequence, you have harsh edges around the portrait, while the face and other detail is left flat and expressionless. Try your hand at making a cut-out overlay, by taking impressions on three different thicknesses of smooth book paper—the thickest to be a little less than the stock which you have used on the samples sent to us. Cut away the entire face, except eyes, nose and mustache; also shirt collar and shirt. Next cut out of second sheet the eyes, heavy portion of nose, mustache, hair, ears, scarf and heavy part of coat, and paste these parts onto the first sheet in their exact position. On the third or last sheet (thick one) cut out coat and part of the hair on head, and paste these on corresponding places on the former sheet. With your knife *gradually* cut away the top sheet of overlay, beginning above where the defect in the plate appears; about a nonpareil below the edge of first cut-away sheet, cut around and away the middle sheet, and follow this course on the third, or bottom, sheet. This should make your overlay about a pica short at bottom of cut, beginning below right and left shoulder. If the edges at the bottom are not light enough, then cut away from the tympan sheets until the desired result is obtained. With your knife now tone off ragged parts; draw one or two sheets over the overlay, but do not allow the position of the overlay to become changed. After this, roll up form and run off a few impressions and examine the last and then make such amendments as may be necessary on the tympan to perfect the make-ready before going on with the printing. Use good rollers and half-tone black ink. If the defect on cut still appears too prominent, it will be necessary to cut away an overlay or to have the engraving rouletted or tooled out, as the dark spot has been overlooked in finishing up.

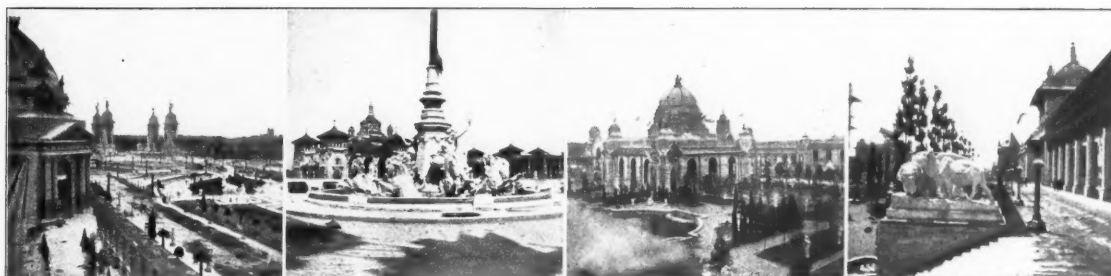
INCLINED TO BE SEVERE ON THE PRESSMAN.—L. H., of Indianapolis, Indiana, has sent the following explanation of how a form containing type and cuts gave much trouble by reason of quads and spaces working up: "We had a 16-page catalogue, page about 35 by 50 picas; each page had three or four half-tone cuts with descriptive matter underneath. Form was put on a new Century Campbell press. After the pressman had run a few impressions, the leads, quads and spaces worked up. They were pushed down, and compositor worked some time trying to justify lines and locking up form so as to keep these down, but it had no effect whatever; they would work up every fifty sheets or so. Of course, the composing-room was blamed for delay in running off the form, and was called on green carpet. The compositor then took the form,



put it on the stone and unlocked it. Nearly every half-tone in it rocked. Some of them had a piece of tag-board underneath, put there by the customer for whom the work was done, so as to mark stock number of cut on bottom. Pressman did not remove these. He was called in by the manager and shown how the cuts rocked, and asked if this could not be remedied. He had the nerve to say that we ought to saw the base of the cuts so as to get them to lay solid on the bed of the press, and that the pressman had nothing to do with making ready so that the cuts would not rock—that all he had to do was to make ready so as to get a clear impression. The cuts lay solid after underlays were torn off. This pressman is one of those

'I-know-everything' kind. Please say who is at fault." *Answer.*—We think that so far as fault enters into the explanation of this case, that "honors are about even." Both are at fault. In the first place, it was the duty of the compositor to remove the tag underlays when justifying the cuts in his composing-stick. A type-high gauge should have been used by him to test each cut as to height. This would have obviated, to a large degree, trouble in the pressroom, and have afforded the pressman full time to make ready the form properly. Unfortunately, too much detail is exacted of the pressman by the compositor, who often does not know what are his duties. The making ready of catalogue forms, or forms in which





blocked cuts and type are locked up together, should begin in the composing-room. Here the compositor handles the cuts singly and has every opportunity to correct manifest inaccuracies in height by carefully testing the plates with a proper gauge or a piece of brass rule. If too low, it is an easy matter to paste onto the bottom of each cut the necessary underlay, which should be so made as to cover the whole wood surface, less about two or three points from the ends. A form thus prepared marks the primary stage of make-ready, and should be learned by every compositor. In the second place, the pressman is to blame for accepting so unworkmanlike a form from the composing-room. Doubtless, the pressman did not consider it his privilege to remove the tag underlays, and suggested a customary remedy to saw across the wooden bases of the cuts.

HIS POWER PRESS SLURS.—L. C. G., of San Diego, California, has sent us the following letter: "Under separate cover I mail you a copy of our paper, which is printed on a No. 6 Dispatch press, running at the average speed of 2,500 per hour, driven by a 12-horse-power electric motor with a five-inch pulley and a four-inch single drive belt. The pulley that came with the motor is a twelve-inch one, with seven-inch face, but this was taken off and the smaller one put on. The press is a secondhand machine, but in fair condition. You will notice the slur along the gripper edge. Can you tell me how to remedy this? The builders of the press say that I am carrying too much packing, or that the packing is loose along the gripper edge. The packing is not loose, but there may be a sheet of news too much. The blanket is new, and was ordered for this press. A felt blanket and a muslin draw-sheet is all the packing I have on the cylinder. The intermediate gear, also the bed-rack, pinion and shoes, I am running as tight as possible; the cylinder is also running firmly on the bearers, and the brass shoes at the gripper edge of the bearers are a thin card higher than the bearers. The spring that takes the place of a register rack on this press is as tight as possible. There is considerable slipping of belts between the motor and press, as there is no counterbalance; there is also a jerk on the forward center, caused, perhaps, by the slipping of the belts; the belts can not be kept from slipping, as they are too short. The main shaft is very light and badly sprung, and there is only a distance of about ten feet between the two cone pulleys. There is considerable wear in the link of the bed-driving motion, allowing some lost motion between the bed and cylinder. The type strikes the impression one and a half inches back of the striking point of the bearers." *Answer.*—Your diagnosis of the press under examination is quite creditable to you as a pressman, and from such a display of acumen one would expect that you could find the cause of the slurring complained of. We must confess that it appears a little difficult for us to know just where to begin to find the actual fault, still we take chances and say that the press does not seem to have had the best of practical wisdom demonstrated on its "setting up" when installed in your office. Evidently it has been a case of "nip and tuck"—the main purpose being to "get her going." Irrespective of what may be the cause of the slurring, we think the motive power should be investigated

and necessary corrections made by which jerks of machine and slipping of belts would be eliminated from this plant. Bad power construction is one of the most destructive forces that can be united with a printing-press. We would suggest, in case the belts can not be kept from slipping, that the seven-inch faced pulley that came with the motor be used and that a six-inch double belt be substituted for the four-inch one. Let the belt be properly matched to the pulleys and drawn taut; this should stop the slipping. It is evident that you have got the press tightened up at all points—perhaps too tight in places. The hangers should be somewhat closer together if the main shaft is too light, even at the risk of getting less than ten feet between the two cone pulleys. The sample newspaper did not reach us, hence we must proceed on what you say about the tympan and grippers. The felt blanket in use should have been thinner, so that you could have been able to carry two or more paper sheets under the muslin draw-sheet. We do not see how you are to reduce the thickness of your packing under the circumstances, but you might assist in reconciling its over-diameter by raising the press-bed bearers a trifle high and set the cylinder to conform with these, thereby getting more uniform contact between bed and cylinder. That "jerk" on the forward center should be taken out or moderated to a minimum—it can be done. If not, it will only be a matter of a short time before the press is shaken to pieces. Spend a few dollars to have the power construction rectified and get over the destructive process your machinery is now undergoing. A speed of 2,500 newspapers an hour is a "break-neck" speed for a "spavined" press.

PATENTS.

Henry P. Feister, the Philadelphia designer of web-printing machinery, has taken out patent No. 674,356, on a form of web machine having creasing cylinders, which is assigned to the Carter-Crume Company, Limited, of Toronto, Canada, and Niagara Falls, New York.

Mr. Feister is also the originator of patent No. 674,355, assigned to the Franklin Machine Works, of Pennsylvania. This describes a numbering cylinder for use on a rotary press.

The Huber Press Company is the owner of patent No. 673,363, by W. K. Hodgman. This describes an apparatus for piling the sheets that come from a printing-press at a slower speed than the normal delivery of the press.

The rolling cylinder press comes to the front again in patent No. 673,006, by James L. Lee and James E. Lee, of Chicago. The distinctive feature is a trip-lug mounted upon the carriage.

A peculiar form of inking mechanism for printing presses is shown in patent No. 675,024, by Kurt Sonntag, of Leipsic, Germany. The fountain and rollers are all below a large inking cylinder from which the ink is carried to adjacent cylinders on either side.

Emile Prebay, a French inventor, has taken out United States patent No. 673,475, in which he describes the application of two pneumatic grippers operating against a web on a cylinder so as to hold it at certain times.

Bernard S. Creamer, of New York, is evidently a printer who uses a typewriter. He has patented (No. 672,890) as an



attachment to a job press, an inking device that consists virtually of a long typewriter ribbon that passes over the front of the type form, taking the place of the rollers and other inking mechanism.

Edwin R. Storm, of New York, has taken out patent No. 673,485, which is supplemental to one reported last month. It covers new claims on his diagonally grooved block, with clamps for holding printing-plates.

A new form of gripper for platen presses is the subject of patent No. 673,555, by V. A. Hancock, of San Francisco. The gripper is serrated on one edge so as to hold a non-slippable crosspiece.

A register gauge for platen presses has been devised by C. H. Booton, of Gallipolis, Ohio, as No. 674,523. He employs the movement of the gripper piece to act upon a pusher that operates on one end of the platen.



BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

FOLLOWING is a directory of "little papers" used by printers for their advertising. If taken as an exchange list, I am sure each of the publishers will profit, for there are ideas in all the periodicals. This list ought to be longer.

The Imp, W. S. McMath, 204 Main street, Dallas, Texas.

Typology, Daken Printing Company, Kalamazoo, Michigan.

The Progressive Printer, Calvert Brothers, Rockford, Illinois.

The Proof Sheet, Woody Printing Company, Kansas City, Missouri.

The House Organ, Cramer-Krasselt Company, Milwaukee, Wisconsin.

Art Ad Age, W. H. Wright, Jr., 70 Ellicott street, Buffalo, New York.

Perry's Push, Perry's Printery, 14 Second street, Great Falls, Montana.

The House Organ was introduced to the public at the first of the year. It is well printed, but for real interest does not compare with some of the publications of similar concerns. The most attractive thing in Volume I, No. 1, is the company's "C K" imprint design, shown on page 560.

SOMETHING out of the ordinary work is done by the Crescent Engraving-Printing Co., Evansville, Indiana, in the line of

advertising by blotters. In the first place, each blotter is accompanied by a slip which relieves the blotter of printed matter. This slip introduces the blotter as "Our Drummer" or as "Our Silent Angel of Commerce" and calls attention to the work, which is very elaborately done in dainty colors.

A GOOD bit of wording for an advertisement is this from the Republican Publishing Company, Limited, Ravenna, Ohio:

APRIL is one of the best months for advertising.

There are eleven other good ones, but this is the time to make your pull for spring business.

IN the December INLAND PRINTER we reproduced a number of illustrations from a handsome brochure from the Central Printing Company, Rochester, New York, with a few words of favorable comment. Subsequently the company has reprinted this notice as one of a half-dozen "Opinions of the Knowing Ones," evidently intended for distribution among the Paying Ones of the company's acquaintance. This reprint of comments is a neat little folder in gray and red on rough paper, and the matter consists simply of these excerpts from prominent journals, with the two following paragraphs tucked under the top fold, to which the reader is directed by pointing hands:

Your printing should always be so good that the business public will be glad to know you through it.

The best printing will give you a better acquaintance with the people you seek to know.

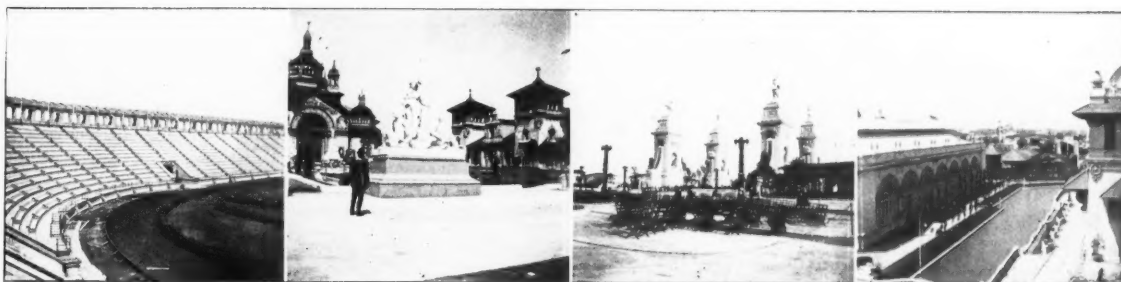
FROM L. S. Taylor Printing Company, St. Louis, comes a round-cornered mailing card, with an adaptation of one of Mucha's most dainty French creations. The poster is a thing



A MAILING CARD.

of beauty, while over against it is a block of quite readable matter, fenced off, as it were, by a 12-point rule, so that the demoiselle of the poster seems excluded from reading it. This prevents the picture's leading to the matter, as it should.

A GOOD many firms have reprinted and used as an advertisement for themselves the chapter on "Printing," from "Good Advertising," by Charles Austin Bates. The interesting chapter is a strong one. I have assurances from various printers



that its reproduction has done them much good. This idea of taking some well-written appeal from a known writer is perhaps much ahead of the earnest but often ineffectual efforts of the printer who essays to do composition in English as well as in type.

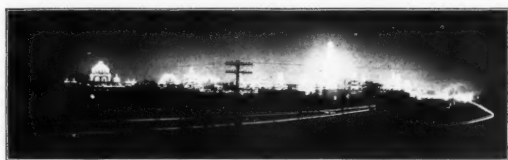


"Trifles make perfection, but perfection is no trifle."

A PRINTER'S DEVICE.

GILLISS BROTHERS, New York, make a neat little advertisement in the form of a book-mark leaf-cutter, of light but strong card stock printed in gold with their device and an explanation telling that "This motto is one of the reported sayings of Michelangelo Buonarroti. The device was drawn by Miss Margaret Armstrong and was first used as an imprint on 'The Transactions of the Grolier Club, Part II.,' printed in the fall of 1894."

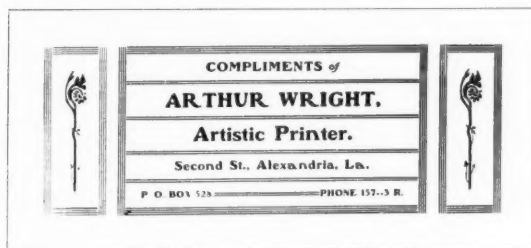
A WELL-COMPOSED blotter in red and green on green stock, by Will H. Older, Hinsdale, New York, makes up its story on "Fishing" (for more business) with an interesting half-tone of a man in a punt patiently waiting for a catch.



ELECTRIC ILLUMINATION OF THE PAN-AMERICAN EXPOSITION.

Reproduced from photograph taken May 6, by W. H. Wright, Jr., "Electric Printer," Buffalo. The picture was made from window of Mr. Wright's home, one-half mile distant from exposition, with small camera with ordinary lens. Mr. Wright uses this cut in his recent advertising.

In thorough good taste are three blotters that Arthur Wright, of Alexandria, Louisiana, has sent. Unusual, too,



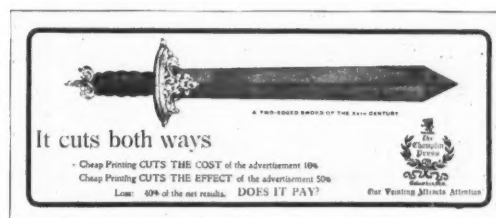
A BLOTTER.

they are in harmony of color, and the rulework is bold and well balanced.

A CLEAN and unpretentious style marks the printing of the *Republican* office, Seymour, Indiana, at least in its advertising blotters, which I have seen. It is "Printing that Pleases," as

boasted in the catch-line used, and has brought "a good share of trade."

THE little blotter advertisement, "A Spring Tonic for Business," has certainly a taste of sassafras in it. The printer's positive title is really stronger than common superlative ones.



A BLOTTER.

In red, brown and green, on gray stock.

THE Round Table Press, of Millbrook, New York, mailed me their "Success Card," which starts:

The flower of long experience, and a concentration of all efforts toward one high mark during that experience, is success.

Does not this rather discourage further investigation? And concentration might have suggested the omission of such a preface, substituting simply a terse statement, which would appeal to the busy man—to whom it is doubtless addressed. Yet, on the whole, the card is attractive and original, containing this:

We started this business about ten years ago in one little room; by 10 room; come in now and note the difference.

Printing is our medium, and printing has made giant strides in the last few years.

The advertiser of today is critical and he is particular. He wants the best possible work at reasonable rates—and that's what we do for him. We like particular people and like to do their work.

We want each order to be a better production than the last, and do our best toward that end.

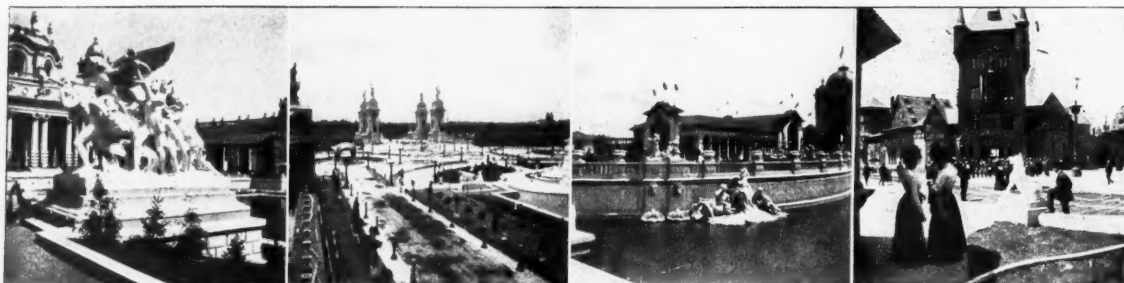
FROM Barel & Matthews, Des Moines:

We enclose herewith a small folder that proved itself the best piece of advertising that we have ever put out. It brought direct results. Seldom, if ever, have we been able to trace direct results to advertising; but with this folder, for days after it was issued, people came down to our office carrying it or broaching it in speaking of contemplated work. Out of less than two hundred sent out here in the city, we have secured business from probably fifteen new concerns on the strength of it.

The folder itself is nothing, and the cut of the President and Vice-president elect is bad enough to kill our business, but it was the only thing we had.

The folder was of yellow cover-stock folded to lap in front, where a small cut of the President and Vice-president appears above the flap, and the words "The Inauguration," with address, below, the thing being closed by a postage stamp. The matter within it begins thus:

Every American citizen is hoping that with the inauguration of McKinley and Roosevelt on March 4 will begin another four years of prosperity. We do not expect to be present at the inauguration of the



President and Vice-president elect, but we will have implicit faith in a continuing and increasing prosperity if you will permit us to have a little inauguration of our own. We want to inaugurate a little of our style and ability as producers of "Printing Irreproachable" into your printing.

THE Champlin Press, of Columbus, Ohio, upholds the principle, well stated in one of its calendars, that "an artistic touch attracts attention, while plain printing is waste-basketed."



CRAMER-KRASSETT "WORK-MARK."
From "The House Organ,"
Milwaukee, Wis.

The imprint of the press is an artistic arrangement of ribbon and wreath, with a rampant lion above the name within the wreath. The secretary of the company calls my attention to its being remarkably similar in style to an imprint reproduced in the *MARCH INLAND PRINTER*, on page 972, which may have been copied from it, but as ribbons, wreaths and rampant lions are not uncommon elements in decorative design, I really can not see that the similarity convicts any one of plagiarism or even does harm. The company in 1898 published an artistic little periodical called the "Honey Jar: A Receptacle for Literary Preserves," which certainly must have given it prestige among people desiring high-class typography.



A BLOTTER.

EVIDENCE of a common-sense view of advertising is given in the following, which I regret can not be reproduced in its own artistic composition and decoration on account of color:

WORTH YOUR WHILE.

It is Worth While to add ten per cent to the COST of your printing when it adds forty per cent to the EFFECTIVENESS. OUR Style does it.

THE CHAMPLIN PRESS.

A POSSIBILITY

of gaining new trade or of strengthening relations with old is lost each time you mail a letter without enclosing a neat slip advertising your business or your wares. We make them. This kind for \$3.75 a thousand.

THE CHAMPLIN PRESS.

QUITE a bit of originality is put into the form of a little advertisement of the Speaker Printing Company, of Detroit, Michigan. The little folder is made up of a small sheet of

good antique stock, with a gray cover slightly smaller than the dimensions of the inside pages, so the feathery deckle stands out as conspicuously as a plume on your lady's hat. The title is put, "The How and the Y of It," displayed in red and green. The best thing about the inside matter is its attractive typework in red and black, though the arrangement does not bring out any strong points.

THE Kirkley Printing Company, Washington, D. C., sends a copy of the Washington Baseball Club Schedule, which represents their form of advertising. This is a neat folder in black and red, with baseball electro figures scattered throughout. It measures 3½ by 5 inches, the schedule occupying one-half the inside space, with all the rest, except title space, given to advertisements of the Kirkley Printing Company and three other concerns. Five thousand were printed. "We are fol-

Whoever you are I earnestly entreat you to dispatch your business as soon as possible, and then depart, unless you come hither, like another Hercules, to lend some friendly assistance; for here will be work to employ you and as many as enter this place
ALDUS PIUS MANUTIUS

ALDUS HAD THE ABOVE INSCRIPTION OVER THE DOOR OF HIS WORK ROOM IN VENICE IN 1501. IT IS JUST AS USEFUL TO BUSY MEN IN 1901
COMPLIMENTS OF

THE HEINTZEMANN PRESS

Telephone: OXFORD 1173 & 1273 NUMBERS 653 & 655
ATLANTIC AVENUE OPPOSITE SOUTH STATION
BOSTON MASSACHUSETTS

A CARD.

Reduced one-half.

lowing the same scheme," they say, "on all our ads., such as railroad time-tables, baseball score-cards and the like, and find that form of advertising first-class, besides making something on the other ads." I think it would much strengthen the advertisement for the printers if they acknowledged themselves in the folder as the distributors of this undoubtedly appreciated gift.



TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA

BY WILLIAM E. LOY.

NO. XII.—WILLIAM HAGAR.

THE subject of this sketch was born in Rutland, Vermont, December, 1797, where he spent his early youth, receiving there the little education he had, and in which town he learned the trade of a watchmaker. No incidents of this period of his life have been recorded, except that he early evinced a manliness of character which was always his distinguishing quality. He became an adept in his trade, and before he reached his majority he decided to go to New York to try his fortunes in that metropolis. This was in 1816, and, fortunately for the typefounding business, he found the



WILLIAM HAGAR.

supply of watchmakers quite equal to the demand. While he found occasional employment at his trade, it did not promise the steady occupation he so much desired. While he was discouraged, but not disheartened, he determined to engage in some other occupation. Learning from a friend that Elihu White, the typefounder, wanted a man, he presented himself to that gentleman and asked for work. Mr. White questioned him as to his

experience, where he had worked, and the particular department of the business he was most conversant with; but young Hagar was obliged to admit that he had never before set foot in a typefoundry. Skilled hands being scarce, and the applicant giving evidence of no common order of intelligence, Mr. White promptly engaged him. Thus William Hagar became initiated into the business of typefounding by accident.

The delicate training of his eye and hand as a watchmaker now proved of the greatest value, and he found opportunity for still more careful application of his skill as a typefounder. His advancement in his new occupation was rapid, and promotion followed in the foundry and in the confidence of Mr. White. In a few years he had an interest in the establishment.

In 1823 an opportunity presented itself in the retirement of George B. Lothian, from the firm of Lothian & Pell, for Mr. Hagar to engage more prominently in the typefounding business. Mr. Pell was not a practical typefounder, and by purchasing the interest of Mr. Lothian he would at once become the head of an establishment. An interview between the parties resulted in the purchase of Lothian's interest at a price and on such terms as were satisfactory, and he at once entered on a career of prosperity under the firm name of Hagar & Pell. In 1830, after a connection of seven years, the firm was dissolved. Hagar & Pell were the first to introduce the lightface or Scotch letter, and at their instance David Bruce designed and cut several sizes of these lightfaces in 1825; but

printers were yet in favor of the heavy or bolder faces of the period, and Hagar & Pell had their outlay for nothing. Some years after, however, James Conner bought the original punches of the series as far as made, and had others cut by Edwin Starr. Mr. Conner succeeded in popularizing the face, and has always had the credit of its introduction. Mr. Hagar was simply a few years ahead of the times. Yet it was one of the characteristics accorded Mr. Hagar that what he endorsed as "good" became popular, and all of the fancy styles which passed his inspection and received his approval have proven the general proposition by their long success.

From 1830 to 1835 Mr. Hagar remained out of the business, when he purchased an interest in the foundry of his old friend, Elihu White, and the firm became White & Hagar. A peculiar sympathy existed between these two men, which worked well for the best interests of the business. Mr. White was now well advanced in years, and toward the end of 1836 he died. Mr. Hagar's partnership expired by limitation in 1839.

Shortly after the expiration of this partnership between White & Hagar, the subject of this sketch and George B. Lothian came together. Notwithstanding the well-known ability of Mr. Lothian, this was a most disagreeable connection, and Mr. Hagar often declared to his intimate friends that, owing to the ungovernable temper of his partner, and his many eccentricities, it exercised all his patience and charity to endure the connection. This partnership ceased in 1842.

At this period, the typefoundry of James Conner became involved, due to the sharp practice of his banker. It was one of the best equipped in the country, and Mr. Hagar induced Caleb Bartlett, a friend, to buy it, which he did for the sum of \$10,000, less than one-fourth of its actual value, and Mr. Hagar became a full partner under the firm name of William Hagar & Co. In 1845 he purchased his partner's interest, and he continued alone until 1852, when he sold to his brother and sons.

As a typefounder few have exceeded Mr. Hagar, except in the extent of their establishments. The perfection and finish of his body-letter were particularly marked, and were considered equal to the best produced anywhere at the time. For many years while he was actively engaged in typefounding, David Bruce was engaged in perfecting his typecasting machine, and Mr. Hagar became the owner of the patents. He supplied all the founders of America and Europe, besides a large number that went out to India and China, the missionaries manufacturing the type for the propagation of their work.

William Hagar was a plain, unpretending man, but of very positive views. His opinions once formed were immovable, whether on religion, politics or any other subject. He never dabbled in politics but once, and that was in the campaign of 1836, when the question of the currency divided the two parties of the period. He was a believer in the doctrines of the Whig party, and consequently favored the national banks. A meeting had been called, where several able men were expected to address the masses from a platform erected in the old city hall park. When the hour arrived, the leaders of the party, among them Mr. Hagar, ascended the platform, but at the moment a preconcerted signal was given, and the opposition



made a rush and carried it by storm. In the general mixup which followed, Mr. Hagar received a stunning blow from a burly ship carpenter, which knocked him off the platform and into the street. Not favoring that kind of politics, he wended his way home and ever afterward declined to take part in a political meeting. To the discredit of the craft, it is a matter of record that this disgraceful scene was managed by a well-known printer of the time—John Windt.

The long and honorable career of William Hagar closed December 29, 1863. For several years his health had been precarious, but the end came suddenly. He had given over the active affairs of his business to his sons, William and John, several years before, by whom it was continued.

NOTE.—In the preparation of these sketches of "Typefounders and Typefounding in America," it has not been possible to preserve a chronological order, or even to follow down the career of one establishment to the present. This has been owing to the difficulty of interesting the present generation when it comes to writing of their part in the history. It is hoped that no feelings of modesty prompt this withholding of information, because the readers of *THE INLAND PRINTER* would be glad to know something of the present as well as the past generations.



Photo by Andrew Emerine, Jr., Fostoria, Ohio.

DOROTHY.

JAMES L. LEE IN CALIFORNIA.

Mr. and Mrs. James L. Lee celebrated the fortieth anniversary of their marriage on Saturday evening, June 1, at their home, 283 Winona avenue. Twenty-five relatives and friends assisted in making merry on this notable occasion, with games, vocal and instrumental music and recitations. A very enjoyable evening was spent. The rooms were daintily decorated with flowers and vines. Light refreshments were served. Mr. and Mrs. Lee are old residents of Chicago, having lived in that city for thirty-seven years. The salubrious climate of southern California tempted them to make beautiful Pasadena their home hereafter. Mr. Lee is president of the Challenge Machinery Company, of Chicago, manufacturers of printing-presses, paper-cutters and other machines well known to printers on the coast. We are pleased to welcome them to our city, and hope they may long live to enjoy our lovely climate and celebrate here their diamond wedding.—*Daily Star, Pasadena, California.*

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition department, *THE INLAND PRINTER*, being careful to enclose stamp.

DON'T oil the surface of the cams; do wipe the cams often.

THE old plant of Linotypes on the *Atlanta Constitution*, one of the earliest offices to install the Mergenthaler, is being overhauled and brought up to date.

LONDON Linotype operators, to the number of two hundred, sat down to the third annual dinner of the Machine Compositors' Committee, on Monday, May 6.

THE British manufacturers of the Linotype have had patents issued to them for a "displayed advertisement Linotype," which allows over-hanging capitals at one or more points in the line.

THE strike of the International Association of Machinists has caused a shut-down of the factory of the Goodson Graphotype Company, at Thompsonville, Connecticut, their force of about one hundred men, all highly skilled mechanics, being refused ten hours' pay for nine hours' work.

TYPESETTING MACHINES AT BUFFALO.—The Simplex typesetting machine is being exhibited in the Graphic Arts Workshop, while the Linotype and the Lanston Monotype are to be seen in the patent-office exhibit in the Government building. Several other machines were to be shown, but for some reason failed to arrange matters in time. Printers can see the Monoline at Niagara Falls, as mentioned elsewhere in this issue.

THE Mergenthaler Linotype Company is building a new matrix factory and in the near future will be able to produce new faces rapidly. Their latest list of matrix faces shows eighty-eight different fonts of single-letter matrices, eight German faces and thirty-one fonts of two-letter matrices, in sizes from ruby to two-line agate. They have now in view, among other things, the production of the French Elzevir and Caslon Old Style.

"YOUR remarks in the last issue of *THE INLAND PRINTER* regarding the foolishness of hollow-grinding spaceband sleeves meet my hearty approval," said W. H. Schuyler, the well-known repairer of spacebands. "Though I used to hollow-grind them to suit some customers who insisted on the point, and still do so in special instances of this kind, most machinists are becoming convinced of its fallacy. Moreover, there is little



enough metal in which to countersink the necessary rivets without cutting it away by hollow-grinding. I am glad you brought up the point."

MR. HARRY FRANKS, who acted as agent for and was instrumental in the introduction of the Linotype in Australia, died recently in Sydney, New South Wales. Mr. Franks visited the World's Fair in 1893, and seeing the Linotype in practical operation was quick to appreciate its value and possibilities. When he returned to Australia it was as agent for the Mergenthaler Company, and within a few years had installed the Linotype in every important newspaper office in Australia.

THE Unitype Company has issued a number of interesting circulars and brochures for distribution at its exhibit in the Graphic Arts Workshop at the Pan-American Exposition. Among these are the pamphlets "Questions," and "Ye Editor's Note Book." The latter will be found especially useful, having plenty of blank pages for impressions of the fair. Mr. Herbert L. Baker, the general manager of the company, was unusually busy during the convention of the National Editorial Association, and besides explaining in his best fashion the merits of his machine, distributed much "Simplex" literature.

MAGAZINE NEEDS ADJUSTING.—C. Gockel, Philadelphia, wants to know what causes the lower-case e to stop the distributor persistently. It only occurs, he says, in one certain magazine. He says: "The matrices work all right until they get to channel mouth, and then they seem to hold to the rail and are so slow in falling as to throw off the distributor clutch." *Answer.*—From your explanation we infer that the magazine requires adjustment sidewise; it probably sets too far to the right, toward the distributor box. Adjust by means of screws in side of magazine until the letter e drops the instant it passes the partition of the channel entrance when the distributor is turned by hand. When it is running in ordinary manner, the momentum will carry the letter to the middle of the channel. See that the partitions are not bent.

In reply to a letter from Herbert L. Baker, general manager of the Unitype Company, Will P. Goldie, of the *Democrat*, Cherokee, Iowa, penned the following:

Your proposition's flattering,
Your testimonials nice;
I'd like to have a Simplex
But I can not raise the price.

Your machine was named the Simplex
Because it simple is,
But I really can't afford one
In the present state of "biz."

I get along quite handily
With some of the gentler sex;
They're handier 'round the shop, you know,
Than the genuine Simplex.

I'd like to have a Simplex,
And yet in truth I say
I don't see how in thunder
I could make the darn thing pay.

FONT MARKS ON MATRICES.—"Inquisitive," Chicago, writes: "I am working in an office in Chicago where there are several Linotypes. If I happen to get on a machine, and I am not sure of the type, I ask the machinist. He looks at the type in the magazine and immediately informs me that it is 'long primer

old style,' or whatever it may happen to be. How can he tell? Can each font be distinguished by the nicks in the bottom of the matrices? What is the difference between an old style letter and a modern face?" *Answer.*—Each font of matrices has its own peculiar combination of nicks in the bottom by which to distinguish them, both as regards size and face. The deep slot in the bottom indicates, according to its position, the font, the smaller incisions denoting the face. The smaller the font the further the deep slot will be toward the center of the matrix. Old styles are indicated by three marks or nicks, moderns by two nicks.

A NOTEWORTHY RECORD.—Employers and operators are always interested to learn what is being accomplished on the Linotype machine regarding speed. There have been some surprisingly large records made in contests, but in nearly all of such the copy has been specially prepared and the machine speed increased to a no small degree. The records that are most noteworthy are those in which no preparation has been made in regard to speed of machine and sorting of copy, thereby showing what can be accomplished from day to day in the ordinary office by the machinist-operator. A. LeRoy Towsley, a machinist-operator with the Glens Falls (N. Y.) *Daily Times*, without any preparation of copy or increased speed of machine, working off the hook with another operator, making a complete change in one machine, recently produced 56,830 ems of solid brevier in 8½ hours. All heads were set on machine and not a line of pick-up was included.



A. LE ROY TOWSLEY.

LETTERS REFUSING TO RESPOND.—"Bruce," who is having trouble with matrices failing to drop, writes: "Please answer in THE INLAND PRINTER why the letters stick in my magazine. Sometimes they fail to drop and at other times, when one matrix drops, the one following it will catch at or above the upper verge pawl. Yet the verges work perfectly free, apparently. I have cleaned the magazine and matrices thoroughly. I have weakened and strengthened the verge springs, but neither seems to do any good. The pawls seem to sink to their places perfectly and I know of no reason why this trouble should occur. This is with the cap matrices. Also some of the lower-case verges get 'spells' of not sinking or raising to their proper places. Why is this? I have never read anything especially on sticking letters, and I think such an article would be of value to all operator-machinists." *Answer.*—Your magazine is undoubtedly out of adjustment. Failure of the second matrix to follow the first one released would indicate that the magazine is setting too high. As the trouble is mostly with the caps, this is the side that needs lowering. Adjust the two



tap screws on which the magazine rests until the key rod hooks on their full upward stroke clear the verges 1-32 of an inch.

THE MACKELLAR SYSTEM OF MEASUREMENT.—A Toronto operator, who evidently keeps posted, sends us the following, which all who will give the matter consideration must endorse: "Nemo," in the *British Printer*, mentioned in your March issue, probably saw the resolution of the International Typographical Union recommending the adoption of the MacKellar system for measurement of machine composition, and took it for granted a resolution recommending its use was sufficient to give it the effect of law. To my mind, the MacKellar system is the only equitable one for measuring machine composition. It was very strongly advocated by *THE INLAND PRINTER* (pages 567-8), of May, 1888. What was said then with regard to hand composition has as much force now with machine composition. Take three fonts that I am acquainted with, nonpareil, 23 m's to 13-em line; minion 22, and brevier 21. The first is measured 26, the second 22 and the third 19½. Our scale is \$2.35 per day and 8 cents per thousand ems for all over twenty-nine thousand set, for all sizes. In order to earn this, the operator on brevier sets 1,487 lines (31.2 MacKellar), minion 1,312 (29 MacKellar), nonpareil 1,112 (25.5 MacKellar). If we had the MacKellar system, all would develop about the same amount of labor for a like amount of money. I have heard the argument that the thinner the font the better for the operator, which is mostly true, and only when the one size is spoken of. But where is the advantage in a change from the 23-m nonpareil to the 21-m brevier? It is about 4½ ems on the wrong side, to my mind. Piece work is gradually being adopted on machines, and employers invariably prefer a uniform rate per thousand on all sizes. Now is the time to put all sizes of type on an equality, and thus secure equal pay for equal work." What do our readers think about this?

A FRIEND IN NEED.—"Hair-line," New York city, writes: "Kindly prescribe for the following failings in my Linotype: (1) Chips of metal are carried by the matrices into the magazine, choking the channels and necessitating forcing them down. (2) What is the best method of cleaning matrices, and how often necessary to keep them in good condition and free from hair-lines? (3) What tools are necessary for use in caring for the Linotype? (4) Please explain the use of a micrometer. The figures on the instrument are puzzling to me." *Answer.*—(1) Your matrices must be in bad condition, and walls broken in, allowing fine particles of metal to enter between the matrices in casting, some of which adhere to the matrices and are conveyed to the magazine. One plan to prevent this is to fasten a small brush on the distributor-shifter bracket in such a way that the face of the matrices will be brushed by it when line is shifted into distributor box. Use soap on your spacebands at the casting point and do not wash your matrices, as they are evidently in the condition which produces hair-lines. (2) The December, 1900, number of *THE INLAND PRINTER* contained an article on the subject of the treatment of matrices and spacebands. (3) Tools to be provided are: Micrometer, hand-brace and drills, hack saw, pair Bernard pliers, pair duck-bill pliers, 8-inch monkey wrench, 10-inch screw-driver, 4-inch screw-driver, soldering iron, sol-

der and salts, half-dozen assorted files, assorted emery cloth, small bench vise and hammer. (4) The micrometer is used to measure the thickness of the ribs on the slugs. One complete revolution of the barrel opens the caliper .025 of an inch. The figure 1 on the stationary shank is exposed when the caliper is open .100 of an inch—four revolutions of the barrel. As each point in type measure is .014 of an inch, a 10-point slug should measure .140 of an inch—the barrel having been turned five complete revolutions, and three-fifths of a revolution beyond, the 15 mark on the barrel now being in line with the perpendicular line on the shank. Each division on the barrel marks .001 of an inch; each division on the shank .025 of an inch. The other figures on the side of the micrometer merely show the equivalents of fractions in thousands of an inch, as $\frac{1}{8} = .125$; $\frac{1}{4} = .250$; $1-32 = .0312$, etc.

TYPOGRAPHICAL UNION MACHINE SCALES.—The report issued by Secretary Bramwood concerning wage scales in offices under the jurisdiction of the International Typographical Union contains interesting information regarding the prevalent use of typesetting machines, as also the rate of wages paid to operators and machinists thereon. The report states that machine operators receive higher wages and work shorter hours than do hand compositors, and shows that in those instances where wages for operators are low and hours comparatively long, the machines in use are other than Linotypes. The following table shows the various makes of machines in union and other offices where unions exist:

MAKE OF MACHINES.	Union Offices.		Non-union and open.		Total in Union Offices.	Total in Non-union Offices.
	News-paper.	Book.	News-paper.	Book.		
Mergenthaler.....	3,289	526	598	155	3,815	753
Thorne.....	40	16	17	23	56	40
Empire.....	4	27	1	12	31	13
Rogers.....	65	10	5	.....	75	5
McMillan.....	.....	2	1	.....	2	1
Simplex.....	27	6	7	2	33	9
Lauston.....	.....	44	40	10	44	50
Monoline.....	38	4	6	.....	42	6
Total.....	3,463	635	675	202	4,098	877

Percentage in union offices, 82½.

Another interesting table shows the proportion of union and non-union men employed on typesetting machines. The disproportion between the number of operators and the number of machines is accounted for by explaining that many offices run two or more shifts of men, and the report states that there is no oversupply of operators, but that, on the contrary, good operators are in demand. The table is given below:

	Union.	Non-union.	Total.	*Per cent Union.
Male machine operators...	6,406	557	6,963	92
Female ".....	166	99	265	63
Machine-tenders.....	475	73	548	86
Operator-machinists.....	730	.....	730	100
Total.....	7,777	729	8,506	91

*The percentages are not reduced to accurate fractions.

Machine operators are reported to have received increases in wages in thirteen jurisdictions, varying from five to fifty per



cent. Augusta, Georgia, shows the lowest piece scale, 6 to 8 cents (evening papers), though Olean, New York, is a close second with $6\frac{1}{4}$ cents. Houston, Texas, has the highest piece scale, $12\frac{1}{2}$ to 20 cents, the latter on bookwork. Virginia City, Nevada, has the distinction of having the highest time scale—\$35 for all machine work, day or night—while Stratford, Ontario, has the lowest—\$8 for sixty hours, on evening and weekly papers. Philadelphia machine tenders have the highest range of prices, \$27 to \$35 per week. Since November 1, 1900, the hours of machine operators have been decreased in forty-four instances, ranging from one to five hours a week.

GIVE MORE INFORMATION.—W. G. Fowler, of Toronto, Ontario, writes: "In future when correspondents send reports of extraordinary performances on the Linotype, I think it will help to a better understanding if they will tell us number of ems to alphabet, ems in line, speed of machine, if any outside attendance on distributor, metal pot, galleying of matter, etc.;

how measured, dupes or linometer; if by dupes, thickness of slug; is the 'rod' made up strictly according to the type standard of the International Typographical Union in its entirety, or only that portion having regard to width of line?"

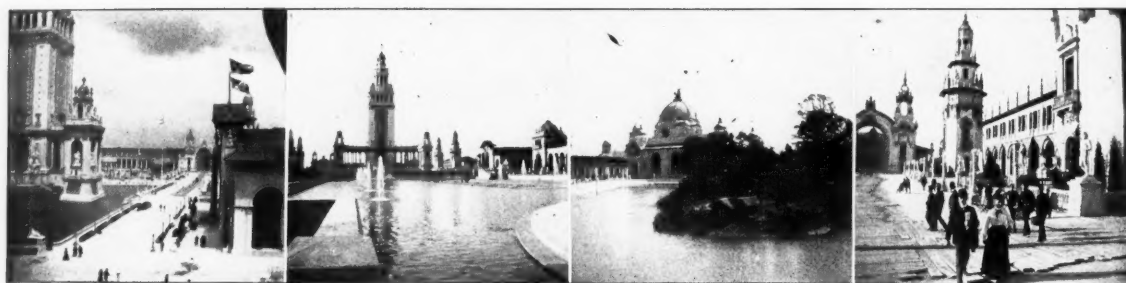
AN "EXPERT" OPINION.—A recent issue of a trade publication which calls itself "progressive," indorsed the colicky utterances of an "expert" machinist-operator in criticizing the mechanical construction of the Linotype. A subsequent number of this same trade journal prints the comment of one, than whom, it says, there is no better Linotype expert in the country, and who, having worked in the factory, is able to make with his own hands every wheel, car, arm, shaft, slot and screw in its make-up. This is what this "expert" says:

Some of the weak points in the construction of the Linotype are as follows: The too liberal use of cast iron where steel should be used; many parts are made of cast iron which should be made of tool steel and tempered. Another weakness in the machine is the many long



NIAGARA FALLS.

The motive power of the Pan-American Exposition.



levers with their reciprocating movements. The advantage of rotary movements over reciprocating movements is too well established to need any comment.

I will now cite a few special instances to bear out the above statements: Take the second elevator lever, the distance from center of shaft to bearing on cam which actuates the second elevator is eight inches; the length of second elevator lever is about forty-eight inches. Six to one, if the cam or any of the mechanism which actuates this lever, should wear 1-64 of an inch the lever would be out 6-64 at the extreme end.

I imagine I hear somebody saying, "there is an adjustment by which this wear may be taken up." This is true, and is one of the weak points of the machine. It is all adjustment, which constantly needs to be adjusted by an expert.

We will now take a look at the mechanism which drives the mold wheel. To impart to the mold wheel the necessary intermittent movement there are employed two segments of gears (such as Noah used on the butter churn in the Ark). These segments are made of cast iron (pot metal). When the last tooth of the segments has worn a little, the mold wheel does not come around to its proper place. The remedy for this is to buy a new segment made of the same pot metal. One of the most abominable contraptions on the machine is the adjustment of the knives which trim the sides of the slugs. These knives are adjusted by a screw at each end having sixteen threads to the inch. These knives should be set so accurately that the slug will not vary more than one-half of one-thousandth of an inch. One turn of this screw will move the knife sixty-two thousandths of an inch. How are you going to turn it just enough to move the knife one-half of one thousandth?

There is one little thing which ought to be mentioned and that is the assembler brake, which is made of cast iron and wears so rapidly as to require adjusting about every week. This brake weighs about one ounce, and could be made of steel and hardened at an additional cost of about 5 cents. We could use an entire page of your publication in pointing out the cheap mechanical construction of the Linotype, and even then the story would be only partly told.

Let us take up these specifications seriatim, first being that of too liberal use of cast iron, instead of tempered tool steel. As he admits further on that the additional cost of tempered steel is small, it must be for a better reason than for economy's sake that certain parts are not hardened. Those parts which require hardness—locking-pins, bushings, vise jaws, molds, etc.—are so constructed, as this "expert" would discover if he had occasion to use a milling machine or lapping block. The cams have hardened shoes at all points subject to unusual friction, and the cams themselves will not show the least wear after several years' use if ordinary care is taken to keep their surfaces clean. Grit will cut them, but the practical machinist knows this and keeps the working parts of his machinery clean. As to the advantages of rotary over reciprocating movements, perhaps this Linotype "expert," who is so handy with tools, can design a rotary device for transferring the matrices from assembler to distributor, and, if not as old as the butter churn used in the Ark, it would be patentable, and he would be hailed as a meritorious inventor. In the meantime, the reciprocating levers will continue to deliver the goods. Did this critic ever know of the second elevator cam or the actuating mechanism of its lever wearing to the extent of 1-64 of an inch, or any other dimension? The present writer never did, although employed for close on ten years in the practical operation of the Linotype—not in the factory on a screw machine. Moreover, the critic is unfortunate in his selection of specific instances of "weak points in the Linotype." He says there is an adjustment of the second elevator whereby wear can be taken up. He probably was thinking of the cushion spring,

which the builders wisely placed between the two parts of this lever, so that even if it were out of adjustment to the extent specified, its functions would be undisturbed. His next absurdity, regarding the cast segments on the mold-turning cam, carries its own contradiction, as these are made with cut teeth, cast teeth not being used in this construction since May 20, 1898. That which prevents the mold disk from coming around to its proper place is not worn segment teeth, but the square block on bevel pinion being worn—the latter condition being the result of gross neglect in oiling the side of the mold-turning cam. Buying a new segment to remedy this condition would be as effective as putting metal in the pot when the distributor stopped. But this "practical expert" exposes his ignorance when he relieves himself of the erudition regarding the "abominable contraption" which trims the slugs. If he were up to date he would know that the Mergenthaler Company has been applying to all machines for some time past a style of knife block (the invention of the writer) which is positive in its movement and does not require adjustment (which the expert finds so difficult), though a little practice would teach him how to turn the screws in the old form of knife block so as to move the knives one-half of one thousandth of an inch. The same may be said of the assembler brake—he does not know. If he did, he would also know that soft metals offer more friction than hardened surfaces, and friction is what is needed in this device, which does not wear so fast as to require adjusting more than a couple of times a year, his statement to the contrary notwithstanding.

PATENTS.

In patent No. 674,080, Philip T. Dodge protects a new kind of matrix for the Linotype machine. The body is made of steel and a portion is locally hardened to give a lasting working face.

A companion patent, No. 674,092, by the late Ottmar Mergenthaler, describes a somewhat similar matrix having locally hardened portions on both sides.

John S. Bancroft has assigned to the Lanston Monotype Company patent No. 674,362, covering an improved means for feeding the paper strip that directs the Lanston casting machine.

Mr. Bancroft is also the author of patents Nos. 674,374, 674,375, and 674,376, covering other improved details of the Lanston machinery.

PAPERMAKING IN SOUTH AMERICA.

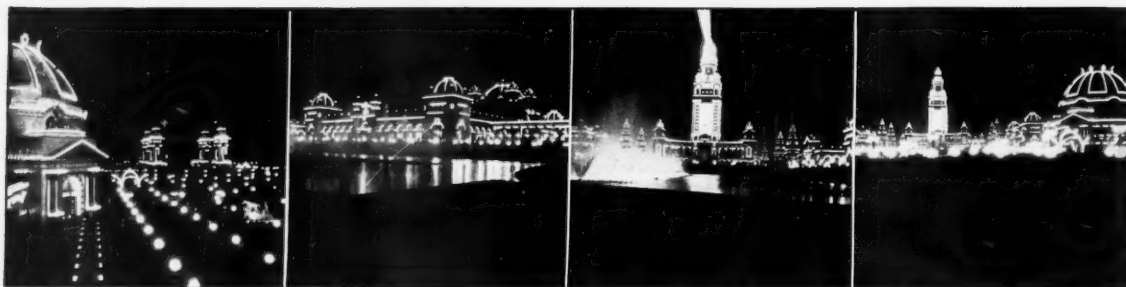
A paper and cardboard factory has recently been erected for a company organized in Valparaiso, Chile. It is established at Puente Alto, one hour by rail from Santiago, on the Maipo Canal, where there is ample water power, besides railroad facilities. The buildings, in addition to the factory, which covers an area of 1,600 square meters, include the manager's residence, workmen's dwellings, stores and stables. All of the structures are built of brick manufactured on the premises. The papermaking machinery was purchased in Germany and will have a capacity for turning out five tons of paper and pasteboard per day. The turbines and steam boilers were manufactured in Valparaiso.



Photo by C. D. Arnold, Official Photographer, Buffalo, 1901.

By courtesy "Chicago 400."

ELECTRIC TOWER, PAN-AMERICAN EXPOSITION, BUFFALO.



BUFFALO, THE EXPOSITION CITY.

BY F. F. HELMER.



BUFFALO CITY HALL.

THOSE who come to Buffalo this year will not be likely to search out the historic points that abound in its vicinity with such eagerness as they would in some quieter un-Pan-American season. But when the American citizen goes forth to view the world—or any part of it—he generally wants to see all there is about the particular point at which his two-yard ticket lands him; and it is this enthusiasm that has a great deal to do with what we call “progression.”

There is much to see about Buffalo. In fact, the radius of Buffalo has become so elastic through the outstretch of electric wires that the whole Niagara river, with its falls, its rapids and its gorge, comes into its confines under the measure of a delightful trolley ride.

Old historic Lewiston, Queenston, Lockport, of canaling fame; the Tonawandas, Fort Erie, are all suburban and tributary. Chautauqua, the great educational pleasure ground, and its companion institution, the Canadian Grimsby, are both close at hand. Beaches and river resorts abound within distance of short boat trips, while widening the circle to half-day railroad excursions to pleasure grounds of Western and Central New York and Canada, it appears the city is the center of what has been called the great northern circuit of summer resorts.

The people who love sober reminiscent pleasures can find historic riches here. Fathers Daillon and Hennepin, La Salle and others have left memories of a romantic period with many records of courage and self-sacrifice. The commanding figure of Red Jacket set in stone in the midst of the beautiful Forest Lawn, stands for the memorable days of the Iroquois. Lundy's Lane and Chippewa are near by. Fort Niagara, at the mouth of the river, remaining from past ownership by France, Britain and the United States in turn, full of memories of the Indian wars as well as those of later struggles on the Niagara frontier, yawns peacefully on the shore of Lake Ontario, its walls open to all. The earth works of old Fort Mississauga on the opposite Canadian side are furnishing good hazards for the golf links of Niagara-on-the-Lake.

But as to the corporate city of Buffalo itself, bounded by its four-by-ten-mile wedge of city limits, opening a harbor of ample proportions to the fleets of the Great Lakes, and shipping by means of thirty railroads, using six hundred miles of track within its own city boundaries, a quantity of grain and merchandise that proves it a commercial center of increasing greatness—“How is this city laid out?” “What is its appearance, and especially what are its homes and its welcome to visitors?”

The circulation of Buffalo's population of four hundred thousand is mainly along certain arteries of travel, among which Main street appropriately takes prominent place. Upon this street, at its crossing with Exchange, the railroad street of the town, nearly all the electric-car routes begin. Along Main

the lines all move together north, past Ellicott square, the city's greatest office building, comprising a whole block bounded by four business streets, and begin to separate, a number turning at the V which Niagara street makes with Main. Out Niagara street run the “yellow cars,” going to Niagara Falls. Up Main proceed the direct lines to the exposition.

Buffalo was originally planned to have a succession of important streets radiating from its center like spokes in a wheel, but this plan was not fully carried out. Niagara square, which is the junction of Delaware avenue with Niagara and Genesee streets, lies a block or two west of Main, and may be thus perhaps the theoretical center of the city, although set a little aside from the business portion. It is a place of interest, being the site of a number of institutional buildings and ex-President Fillmore's home, which is now a hotel. It also marks the real beginning of Delaware avenue, which extends four miles northward to the exposition grounds, arched with



NIAGARA FALLS.

“Buffalo's wonderful Pan-American “side-show.”

large trees, a thoroughfare of fine and beautiful residences uninterrupted by shops or warehouses.

To see Delaware avenue, the visitor should take an automobile, carriage, bus or bicycle, the electric car lines merely crossing its sacred shade at certain up-town streets.

By the same means one may penetrate the delightful residence section about the Circle, Porter avenue and North and Summer streets. North street and Porter avenue lead to the Front, a park on a slightly bluff overlooking Lake Erie and the Niagara river. Adjoining it is Fort Porter, with barracks and parade grounds.

The city's 225 miles of asphalt pavement, together with its

cycle paths in parks and parkways, make it a paradise for wheelmen.*

Buffalo is of a cool climate. It is this which has made the opening of the exposition so late, causing the visiting Mexicans and others from the South to shiver through the usually genial month of May. The extreme coldness and rain of the spring months was quite unprecedented, however, and would seem to argue strongly for later extended fair weather. It is possibly a trite and overdrawn statement that a Buffalonian is known anywhere by the way he ducks his head at every street corner, but it represents the faithful attendance of Boreas, loved in summer, but less welcome in winter.

*NOTE.—The exposition has just issued a booklet on "Outdoor Recreations," intended especially for bicyclists, automobilists and people interested in athletic sports. For copies address W. Sheldon Bull, Bicycle and Automobile Section, Pan-American Press Department, Buffalo.



Ellicott Square Building, Main street.
Lafayette Square, with Soldiers' Monument.
Library at left, Mooney-Brisbane
Building at right.

Buffalo Harbor.
Niagara and Main streets. Erie County Savings Bank Building and St. Paul's Cathedral, with Prudential Building in background.

BUFFALO, THE EXPOSITION CITY.



At the Front, overlooking Niagara River.

The Circle.

Summer street.

BUFFALO, THE EXPOSITION CITY

The breezes of Lake Erie carried down some of the towers of the exposition last fall and blew deep snow over roofs and grounds in the last of April, but arrangements have been made that such performances shall not occur again till late fall or winter again claims the gay land of "the rainbow city."

The temperament of Buffalo as well as the temperature is somewhat Northern, but so great is the infection of Southern spirit and so large is the attendance of Southern people that the city assumes a carnival aspect, and the warm hospitality that becomes so well the honest Northern citizen when he forgets himself in enthusiasm, assures the visitors of the exposition a gay and memorable time.

Beauty and gaiety are chief notes in the Pan-



American Exposition. As one walks upon the plaza or in the court of fountains when the illumination plays like the phosphorescent painting of a great wizard against the purple evening sky, with some band weaving further enchantment out of intoxicating air, the expression of every passing face is one of relaxation and delight. The crowd weaves a truly Pan-American pattern, mixing good naturedly Esquimaux, Mexican, Cuban, North American and Argentinian, while even the stolid Indian, conservatively wrapping himself tight in his blanket, is tempted to the ghost of a smile at the gay sights.

The Typothetæ and other organizations connected with the graphic arts which are to meet in Buffalo this year are to be congratulated on the opportunities offered for enjoyment and instruction. Sights and scenes which all will delight in are to be found not only in the exposition grounds, but in the city and its environs. Let no one allow this chance to pass unheeded.

CONVENTION OF THE UNITED TYPOTHETÆ.

BUFFALO feels highly honored this year in having the fifteenth annual convention of the United Typothetæ within its borders. Having many attractions with which to entertain guests, there should be no question about every

seems to me very fortunate that the fifteenth annual convention of the Typothetæ will be held at a time and place to which there is so much to attract all the members. I know that my associates in Buffalo are preparing to do everything that most



J. STEARNS CUSHING,
First Vice-President,
United Typothetæ of America.



T. E. DONNELLEY,
Treasurer.



GEORGE E. MATTHEWS,
President United Typothetæ of America.

one having a good time. August 26 has been fixed upon as the date of meeting.

Mr. George E. Matthews, president of the United Typothetæ, has this to say concerning the coming convention: "It

fertile and hospitable imaginations can suggest to make the visit pleasant for all who attend. The wonders and beauties of the Pan-American and the everlasting charm of Niagara Falls will be properly displayed by them to all beholders. Buffalo printers are expecting and hoping that this meeting of the Typothetæ will have an attendance larger than any that has ever preceded it. As an officer of the society I am especially glad of this prospect, for it is my belief that the welfare of the Typothetæ is most intimately connected with the attendance at its annual meetings. Those of its members who stay at home fail to keep in touch with the aims and objects of the craft. It is only by getting together in person that we can get together in spirit. The United Typothetæ of America ought to be all united, and as a modest Buffalonian I am free to say that Buffalo is the place, and the last week in August the predestined time for such a consummation. It will be a case of not simply the more the merrier, but the more the wiser and stronger."

The following delegates and alternates have been elected to attend the meeting of the United Typothetæ at Buffalo August 26-30. The list is as complete as possible to make it at the time of going to press:

Boston — *Delegates*: Louis Barta, James Berwick, F. H. Gilson, C. H. Heintzemann, George G. Little, Frederick Mills, Thomas P. Nichols, S. J. Parkhill, Avery L. Rand, H. T. Rockwell, H. N. Sawyer, George W. Simonds, E. B. Stillings, Thomas Todd, Samuel Usher, L. A. Wyman. *Alternates*: Arthur S. Allen, W. S. Best, A. T. Bliss, C. H. W. E. Buck, William A. Carrie, Edward W. Davis, H. D. Everett, F. P. Fairfield, Charles K. Farrington, P. H. Foster, Louis E. Keenan, W. A. Nichols, A. M. Skinner, George H. Smith, C. A. W. Spencer, W. L. Terhune.

Cincinnati — *Delegates*: A. J. McDonald, John E. Richardson, Charles Buss, Allen Collier, Arthur Schultz, Adolph Dryer, John J. Sullivan, Leslie Webb. *Alternates*: W. B.



Carpenter, C. J. Krehbiel, Fred Spencer, R. J. Morgan, A. H. Pugh, George C. James, Frank B. Wiborg, A. L. Whitaker.

CONNECTICUT, HARTFORD—*Delegates:* Wilson H. Lee, New Haven; Leverett Brainard, Hartford; E. H. Parkhurst, O. H. Hall, Bridgeport; W. H. Barnard, Hartford; G. H. Tuttle, New Haven; Edward Campbell, Francis Atwater. *Alternates:* G. H. Turner, J. M. Emerson, W. G. Hooker, F. M. King, R. S. Peck, F. Norman, George M. Adkins.

MINNEAPOLIS—*Delegates:* Fred L. Smith, J. W. Swinburne, H. A. Kohlstedt, J. O. Davis. *Alternates:* L. Kimball, William Monasch, A. M. Geesaman, Thomas H. Girling.

MASTER PRINTERS' ASSOCIATION OF RHODE ISLAND, PROVIDENCE—*Delegates:* William L. Chatterton, E. A. Johnson, B. P. Moulton, Robert Grieve, F. H. Townsend. *Alternates:* J. W. Freeman, F. A. Colwell, E. H. Snow, D. H. Whittemore, F. A. Durfee.

PHILADELPHIA—*Delegates:* William J. Dornan, Col. M. Richards Muckle, J. R. Jones, George H. Buchanan, Daniel Baker, Joseph A. Eslen, G. G. Thomson, Ambrose Shapley, Alfred F. Edgell, John W. Wallace, William F. Fell, John R. McPetridge, John M. Rogers, Morrison D. Wood, A. L. Steelman, Frank E. Manning. *Alternates:* W. Ross Wilson, George F. Lasher, W. A. MacCalla, John S. Strafford, Walter

Jones, Rufus C. Williams. *Alternates:* Robert Whittet, Sr., Edgar H. Fergusson, Walter G. Duke.

ST. LOUIS—*Delegates:* W. L. Becker, William Donaldson, Lon Sanders, Stewart Scott, A. Whipple, Edwin Freegard, Carl Schraubstadter, A. J. Quinlan, A. H. Witte, C. M. Skinner. *Alternates:* S. G. Burnham, W. V. Scholz, H. A. Pawly, Charles Crutsinger, J. R. Williams, John Bermel, E. W. Swindells, M. J. Gilbert, W. B. Becktold, William Holtz.

TORONTO—*Delegates:* J. T. Johnston, James Murray, Major Horne, A. F. Rutter, Fred Diver. *Alternates:* E. J. Hathaway, D. A. Rose, R. L. Patterson, R. G. McLean, Atwell Fleming.

WESTERN MASSACHUSETTS, SPRINGFIELD—*Delegates:* W. H. Nevins, J. Eveleth Griffith, Charles Van Vlack, Charles D. Barrett. *Alternates:* J. A. Loring, J. D. Cadle, Edward S. Jacobs, John C. Otto.

WORCESTER—*Delegates:* Gilbert G. Davis, C. Edmund Belisle, T. J. Hurley.

The Typothetae of Buffalo has made every effort to arrange a program that would meet the approval of visitors to their city. The secretary-treasurer, Frank W. Heath, is especially busy looking after the details. The following is the program:

MONDAY, AUGUST 26.

Meeting of Executive Committee at the headquarters, Teck Theater building, Main street, corner Edward.

8:00 P.M.—Reception and promenade concert, concert hall, Teck Theater building.

TUESDAY, AUGUST 27.

9:00 A.M.—Business session.

2:00 P.M.—Business session.

WEDNESDAY, AUGUST 28.

9:00 A.M.—Business session.

2:30 P.M.—Business session.

2:00 P.M.—Carriage ride for ladies. Start will be made from the Teck Theater building, finishing at Pan-American Exposition grounds, main entrance.

4:00 P.M.—Electric cars from Teck Theater building to exposition grounds, where the ladies will be met and balance of afternoon and evening spent.

THURSDAY, AUGUST 29.

9:00 A.M.—Business session.

2:00 P.M.—Business session.

8:30 P.M.—Banquet for ladies at the Twentieth-century Club, Delaware avenue, near North street.

9:00 P.M.—Cold bite for the men at concert hall, Teck Theater building.

FRIDAY, AUGUST 30.

11:00 A.M.—Steamer leaves for Niagara Falls, connecting with electric cars for the famous gorge route to Lewiston, Queenston, Canada (scene of the battle of Queenston Heights), returning to Niagara Falls via Canadian side. Luncheon and dinner served aboard steamer, arriving at Buffalo about 10 P.M.



EVERETT WADDEY.

Chairman Executive Committee, United Typothetae of America.

E. Hering, A. H. Sickler, A. M. Slocum, C. F. Scherf, Earl W. Eckel, W. A. Church, H. W. Ridgeway, Albert W. James, C. R. Carver, U. C. McKee, J. L. Shoemaker, Charles E. Brown.

RICHMOND—*Delegates:* Everett Waddey, William Ellis

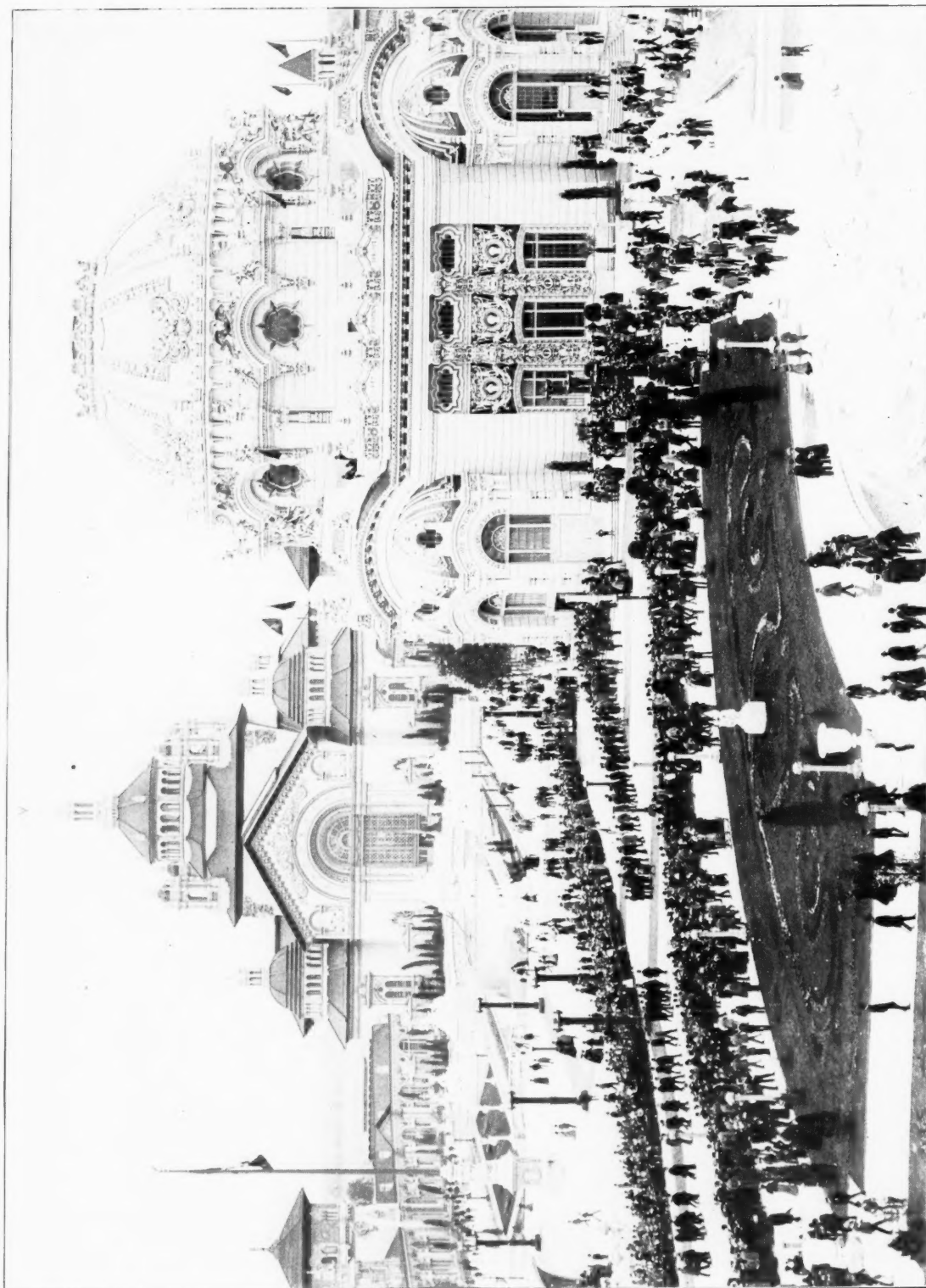


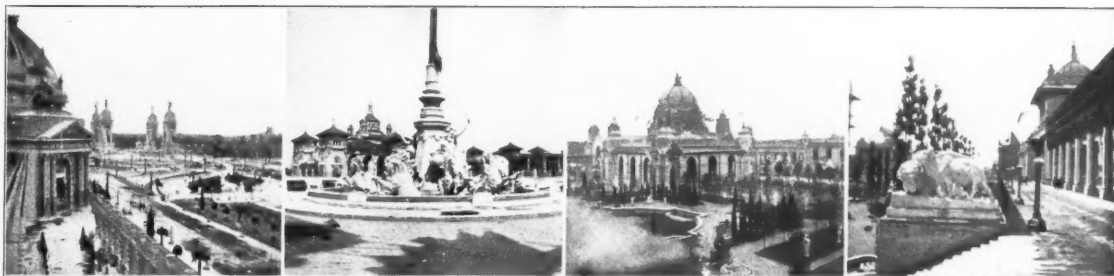
Photo by C. D. Arnold, Official Photographer, Buffalo, 1901.
The West Pagoda.

Horticultural Building.

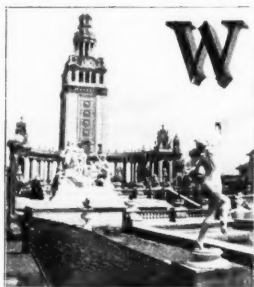
Temple of Music.

THE ROYAL ESPLANADE, LOOKING WEST, PAN-AMERICAN EXPOSITION, BUFFALO.

The Temple of Music is where the meetings of the National Editorial Association were held.



THE NATIONAL EDITORIAL ASSOCIATION
CONVENTION.



WITH such an attractive place of meeting, it is no wonder that the sixteenth annual convention of the National Editorial Association, which has just closed at Buffalo, New York, was so successful. It brought together a large number of delegates, representative newspaper men, who not only accomplished the work that was the object of their meeting, but who also greatly enjoyed the beauties, novelties, and interesting and instructive features of the Pan-American Exposition, as well as the natural features that make Buffalo and its environs a mecca for so many tourists.

Delegates began arriving in large numbers several days before the first day of the meeting, and by Tuesday, June 11, when the first meeting was called to order, about four hundred delegates, representing ten thousand daily and weekly newspapers, had captured Buffalo. Most of the delegates were accompanied by their families, so that a party of about one thousand newspaper people were entertained at a hotel near the exposition grounds.

The sessions of the convention were held in the spacious Temple of Music on the exposition grounds. The first session was called to order about 11 o'clock Tuesday morning. President B. F. Baillio, of the Cleburne (Tex.) *Review*, presided. Bishop Walker, Director-General W. I. Buchanan, of the Pan-American Exposition, Mayor Diehl and many prominent newspaper men were on the platform. After a prayer by Bishop Walker, Mayor Diehl welcomed the delegates. He attributed the success which is assured for the exposition to the editors of the country who have taken such an interest in the great project. Director-General Buchanan also delivered a speech of welcome to the visitors. Mark Bennett, superintendent of the press department of the Pan-American Exposition, made an address in which he expressed his appreciation of the work done by the press of the country in disseminating information concerning the great exposition. He then made some interesting comments on advertising and "publicity." A number of speeches followed. President Kline, of the New York Press Association, made a welcoming speech, in which he expressed his pleasure that Buffalo should be entertaining the National Association at this time.

"Father" Herbert, of the National Editorial Association, responded to the speeches of welcome. In part he said: "Those in charge of the Pan-American Exposition have manifested the true spirit of the American that has its foundation in the unconquerable spirit of the Puritan who settled Plymouth and the chevalier who settled Virginia and South Carolina, and has spread out and united throughout this broad Western hemisphere. It has well been said that through a combination of the best blood and races of Europe there has been built up here a new race, not the Anglo-Saxon, but

American, and the grit and zeal and enterprise emanating here and shot forth through the nation by the department of publicity has been returned in great waves by the American press, and through the encouragement that has come from all sections of the nation you have been nerved to the supreme efforts necessary to the accomplishment of the grand results which we here witness. It is the privilege of the editors here assembled to bear back through the land the wonders of enterprise, the illustrations of industry, invention and advance in all the arts. I rejoice, for I have met with you in all parts of the Union, that everywhere the same noble sentiments prevail, the fruits of which we enjoy today. I prophesy that with the electric fluid coming from the inexhaustible treasury of force of the mighty Niagara, with all the resources of nature, the forests and the mines within easy reach, there will be built up here within the next half century the greatest manufacturing and industrial city of the world."

President Baillio's annual address was then read by W. S. Cappeller, of the Mansfield (Ohio) *News*. It dealt exhaustively with the affairs of the association during the last year.

After the announcement of the following committee appointments, the session adjourned before 1 P.M. that the delegates might catch the 2:30 boat up the lake:

Constitution and By-laws—George W. Trigg, Missouri; J. E. Junkin, Kansas; W. S. Cappeller, Ohio; F. A. Arnold, Indiana; W. E. Bolton, Oklahoma.

Resolutions—A. B. White, West Virginia; A. E. Pierce, Colorado; A. N. Fisher, Oregon; George C. Fairbanks, Massachusetts; J. Crangun, Indiana.

Credentials—James G. Gibbs, Ohio; W. W. Scrivens, Alabama; H. A. London, North Carolina; T. E. Diehl, Utah.

Treasurer's Books—A. W. Glessner, Illinois; A. L. Bemis, Michigan; J. S. Lanning, Ohio; Frederick Sasscer, Maryland.

Necrology—Mr. Collins, Minnesota; Mrs. Huling, Illinois; Colonel Henry, Mississippi; Garry A. Willard, New York; C. A. Pittsburg, Maine.

President's Address—B. B. Herbert, Illinois; Frank B. Garrett, New York; B. C. Murray, Texas; John Dymond, Louisiana; W. L. Parrott, Iowa.

The delegates then adjourned and took a trip on Lake Erie. After the heat and work of the morning the lake trip was most enjoyable. The delegates and their friends were guests of the Merchants' Exchange.

The association assembled again Tuesday evening in the Temple of Music to pay homage to the dead. The roll was a long one. Words of affection and appreciation were spoken in memory of those who had dropped from the ranks during the past year. The Hon. Lafayette Young spoke very feelingly of Matt Parrott, of Waterloo, Iowa, president of the association at the time of his death. "He was an old-fashioned printer," said Mr. Young, "and the old-fashioned printer, you know, has well nigh had his day. There are few left who loved the old craft as he did. The atmosphere of a printing-office was sweet incense to him. As an editor he had unusual pride in his paper. He regarded a lie in a paper the same as a personal lie. He had a high regard for his editorial page. He had the highest ideals as to conducting a paper. He was more than a publisher. He was a public character. In the State of



Iowa, to which he came in 1857, when but twenty years old, no man ever questioned his integrity or character in public or private life. The world was better and brighter because Parrott lived."

Superintendent of Public Instruction Charles Skinner spoke eulogistically of the late John Henry Farrell, owner of the *Times-Union*, of Albany. The conclusion of his speech was as follows: "He led a busy life. He was much devoted to the interests of the city which he loved so well. His most distinguished characteristic was his love for his home. There he found his greatest happiness. Above all, was the charming personality he always carried with him. He was not two-sided. He carried his manly heart in his face."

Wednesday was a day of pleasure for the members of the National Editorial Association. They left their hotel in the



JAMES G. GIBBS.
Treasurer National Editorial Association.

morning by special cars, being taken to the landing at Ferry street, where they boarded the steamer "America" and made a trip to Niagara Falls as guests of the International Navigation Company. They went first to Slater's Point, thence to Queen Victoria Park, where they took dinner. The route was then down the Canadian side of the river to Queenston, across the river, up the gorge road and back to Slater's Point, where the boat was waiting for them. Few editors were back in time for the evening meeting. Those who were present, however, listened to an interesting and noteworthy paper read by W. F. Ramsey on "The Law of Libel."

Thursday the editors again settled down to business. There was a morning and an afternoon session, at both of which many interesting papers were read. The first paper read, "The New Century Newspaper," was written by Samuel T. Clover, of Chicago. B. B. Herbert read the paper in the absence of Mr. Clover. It advocated a number of innovations and was attentively listened to. Among the things proposed were

enlarged type, reduction of size of the newspaper, less advertisements and less prominence in their publication, and especially the writer advocated the creation on papers of a staff of special writers whose writings shall be strictly reliable.

Judge V. W. Gibbs, of Greenville, Texas, spoke on "Industrial Education"; Richmond C. Hill, of the Graphic Department of the exposition, on "Graphic Arts." He humorously portrayed what sensations Benjamin Franklin might experience in being initiated into the secrets of modern newspaperdom.

F. R. Gilson, of Benton Harbor, Michigan, had the subject "The Daily and the Weekly Press."

The Hon. Lafayette Young, of Des Moines, Iowa, spoke of fake advertising sheets got out as weekly newspapers. Mrs. Edyth Tozier Weathered, of Portland, Oregon, a prominent newspaper woman, read a paper on "Does It Pay To Be Honest?" The paper was extremely bright and entertaining. Mrs. Weathered did not declare that it never paid to be honest, but advanced the idea that discrimination should be used in this direction. The editor must be judiciously honest. Special care should be taken in using honesty in the society column. Paint, powder, youthful attire and the affectation of youthful manners make a woman young, charming, beautiful, and the editor who would forget this fact or insisted on insanely telling the truth in the society column would learn that the wrath of woman is a terrible thing.

The first paper read at the afternoon session was "The Successful Editor: What Qualifications are Necessary?" by S. N. Cragun, of Lebanon, Indiana. Joe Mitchell Chapple, of Boston, Massachusetts, spoke on "Illustrations in Papers: Do They Pay?" The conclusion was that they not only paid but were necessary to building up a large circulation. *Munsey's* success was given as an illustration. He also spoke of the way in which the illustrations of the local papers had given publicity to the *Pan-American*.

Senator G. A. Willard, of Boonville, spoke on "News and How To Get It." W. L. Parrott, of Waterloo, read a paper on "An Ideal Printing-office, and How To Get It." J. W. Mack, of Sandusky, Ohio, finished the afternoon's program by reading a paper on "The Journalist, the Editor, the Publisher."

Thursday evening, after the two sessions during the day, the editors were entertained by the directors of the *Pan-American* Exposition at a banquet given at Staler's Hotel. The dinner was secretly planned and was somewhat in the nature of a surprise, as it was not until afternoon that the delegates knew anything about it. At least one thousand people sat down at the banquet. The principal speaker of the evening was Secretary of State John Hay. Director-General Buchanan expressed his gratification for what the editors had done for the exposition. He said he regretted not having had the experience of "speiling" on the Midway, that he might make himself heard more readily. He introduced Secretary Hay to the newspaper men as a newspaper man, a literary man, a diplomatist and statesman.

Secretary Hay made a speech that was most attentively listened to and applauded with the greatest enthusiasm. He spoke of the *Pan-American* ideal—the ideal of the brotherhood of the nations of the Western world. "It is not," he



said, "a growth of yesterday. It was heralded by Henry Clay and cherished by Seward, Evarts, Douglas and Blaine." In closing his speech he said: "God forbid that there should be in all this the slightest hint of vainglory, still less of menace to the rest of the world. On the contrary, we can not but think that this friendly challenge we sent out to all peoples, convoking them also to join in this brotherly emulation, in which the prizes are, after all, merely the right to further peaceful progress in good work, will be to the benefit and profit of every country under the wide heaven. Every great achievement in art, in science, in commerce, communicates to the universal human spirit a salutary shock which in ever-widening circles spreads to regions the most remote and obscure, to break at last in lingering ripples on the ultimate shores of space and time. Out of a good source evil can not flow; out of the light, darkness can not be born. The benignant influences that shall emanate from this great festival of peace shall not be bounded by oceans nor by continents."

Mr. Buchanan then introduced Gov. A. B. White, of West Virginia, who explained that he had been having a good time in a quiet way, enjoying the exposition, when he had been discovered. He had many enthusiastic words to say for the exposition.

A number of other speeches followed. The sentiment of absolute reunion between the North and the South and the entire obliteration of sectionalism was a subject that was dwelt on with gratification by several speakers. Wit and humor flowed abundantly with the more serious sentiments and was thoroughly enjoyed by the audience, responsive alike to sober sentiment and flashes of fun. At the conclusion of the speaking all the diners rose and sang "America," accompanied by the band.

At the final session on Friday morning, the convention assembled promptly. The report of the law committee caused some discussion. The report favored the effort of the Department in Washington in regard to second-class mail matter, cutting out from the customary rate all publications that give premiums. John A. Sleicher, of New York, attacked the report and offered an amendment that would have practically annulled the plan of the committee. He made a strong speech and was ably supported by several other speakers. The report was adopted by a large majority, however.

In the contest for president, A. E. Tozier, of Portland, Oregon, was elected over State Senator Garry A. Willard, of Booneville, New York, by a vote of 242 to 152.

J. W. N. Burkett, of Tennessee, was elected first vice-president by acclamation. There was a close contest for second vice-president. F. R. Gilson, of Michigan, defeated P. V. Collins, of Minnesota. A. E. Pierce, of Massachusetts, was chosen third vice-president. J. M. Page was reelected corresponding secretary; R. M. White, of Missouri, recording secretary, and J. G. Gibbs, of Ohio, treasurer. The final struggle was in regard to the next meeting-place. Hot Springs, Arkansas, won with a big margin. Every one seemed to be well satisfied with the selection.

A pleasing incident of the convention was the distribution of a barrel of Missouri apples that was wildly applauded as it was rolled upon the stage of the Temple of Music. The work

all over, gaiety was again the order of the day — and night — and the editors enjoyed a production of "Constantinople."

Many of them departed on Friday, but many others stayed over to have a quieter visit to the exposition after all the rush of business and entertainment left them free to follow quietly their own desires and devices.

THE NATIONAL ELECTROTYPERS' CONVENTION.

THE National Electrotypers' convention will be held at the Teck T. building, Buffalo, New York, on Tuesday and Wednesday afternoons, August 27 and 28. No set program has been arranged, as the members do not believe in taking up the time of the organization with papers, but matters of importance to the association will be discussed and acted upon. It is anticipated that this meeting will be the largest in the history of the organization. The attractions at Buffalo and



EDWIN FLOWER.
President,
National Electrotypers' Association.



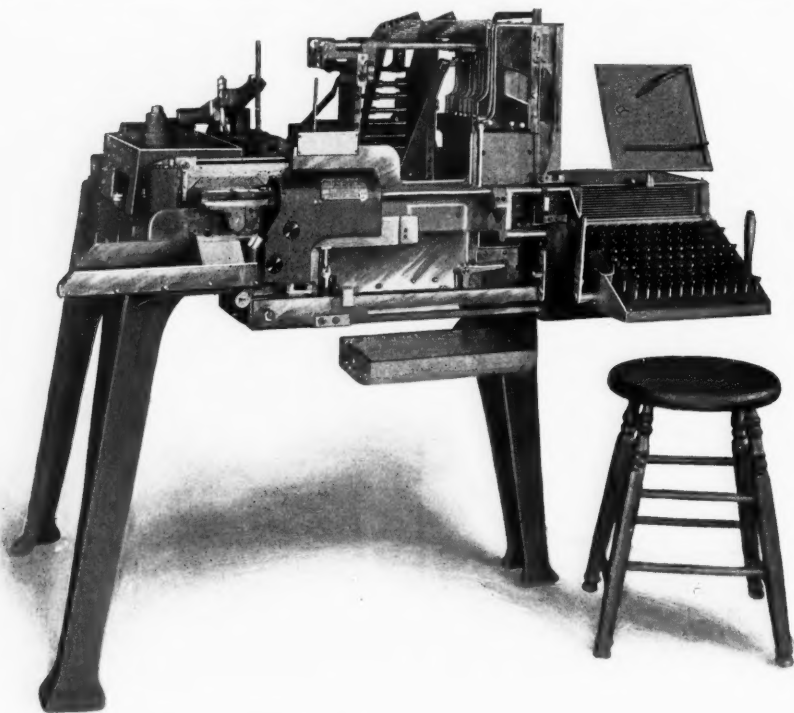
F. H. CLARK.
Secretary,
National Electrotypers' Association.

the Pan-American Exposition, in addition to the important work to come before the association, are good reasons for inducing every member of the association who can possibly get away on that date to meet his fellows in the trade. Mr. F. H. Clark, the secretary of the association, has requested THE INLAND PRINTER to urge all the electrotypers who read the pages of this magazine to attend this convention. A number of Cleveland gentlemen have signified their intention of attending, these being H. Mattil, Charles Warren, M. J. Hoynes, C. J. Wolfram and F. H. Clark, and reports from the secretaries of other local bodies indicate that there will be a good representation, although as yet the delegates have not been chosen. Edwin Flower, the president, writes that the following New York firms will be represented at the Buffalo convention: Charles Craske Company, Edwin Flower, Hurst Electrotypes Company, Robert Hornby, Lovejoy Company, Raisbeck Electrotypes Company, the F. A. Ringler Company. The officers of the association are as follows: President, Edwin Flower; secretary, F. H. Clark; treasurer, George C. Scott; vice-presidents, George H. Benedict, George Thompson, J. H. Ferguson, M. J. Lawrence, Fred S. Mayer and all the presidents of the local associations in the country.



THE MONOLINE COMPOSING MACHINE.

IT is refreshing to note that of the many machines which have been invented for the mechanical composition of type, and which have had their supposed merits heralded in public print since the advent and remarkable success of the Mergenthaler Linotype, that there is at least one of these machines that has reached the perfected state and received the indorsement of publishers by having them purchase it and keep it in continuous practical operation. This reference is



THE MONOLINE COMPOSING MACHINE.

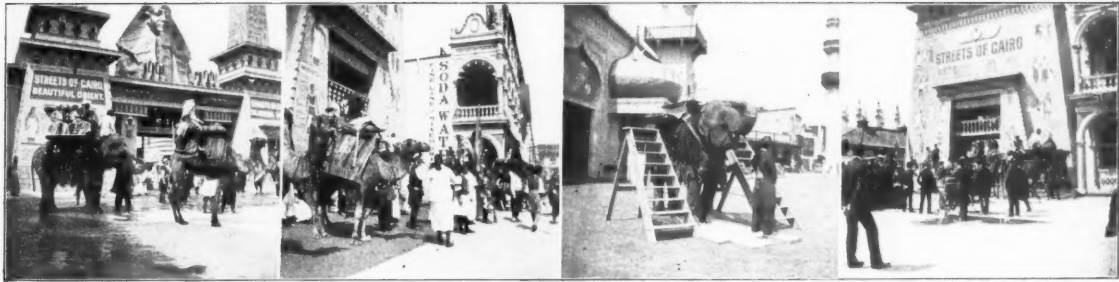
made to the Monoline composing machine, a machine which makes a solid line of type and which is the invention of Wilbur Stephen Scudder and the property of the Monoline Composing Company, of Washington, D. C., which city is the residence of the earlier promoters of the Mergenthaler Linotype.

Owing to patent complications, the Monoline has not been seen in the United States since its first appearance at the Chicago World's Fair, in 1893. At that time the Monoline attracted a great deal of attention from publishers in search of an economical and practical solution of the mechanical type-composition problem, as the machine then promised to give them this, owing to its simple construction, low price and high speed in the production of type bars or solid lines from which to print, especially as it possessed the merit of a continuous

line-casting machine, small in size, requiring the minimum of energy without demanding the attention of a high-priced mechanical expert.

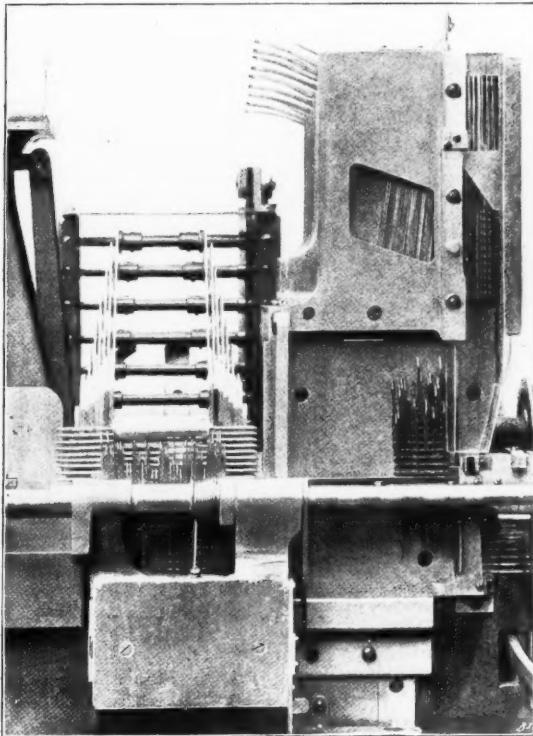
Since that time the Monoline has been perfected and introduced into practically all the important countries outside the United States. Factories for its manufacture have been established in Canada, Germany, Austria and Holland, and Monoline machines are now in practical everyday use in important printing-offices in Canada, Germany, Holland, Austria, Denmark, Belgium, Queensland, Victoria and other countries, and an order for a large number of machines for use in Australia has recently been received at the Montreal Monoline factory, which factory is considered to be one of the most modern in its arrangement and equipment for the manufacture of machines of precision, having been specially built for Monoline construction. There are now more than one hundred Monolines in practical use in printing-offices in cities and towns lying along the Canadian-United States border from Toronto eastward. The machine is just now being introduced into England, and an exhibition of Monolines conducted at the present existing Glasgow Exposition. United States publishers and others who may be interested, while visiting the Buffalo Pan-American Exposition, will find a bank of Monoline machines in practical use at Niagara Falls, Canadian side, near the falls and whirlpool, setting the type for the Niagara Falls *Daily Record*. The Canadian Composing Company, Limited, manufacturers of the Monoline, fully expected to have their machine on exhibition

and in operation at the exposition, but were refused admission to the Canadian section (that being the only section where application for space could be made, Canada being the only country on the western hemisphere where the Monoline is manufactured at the present time), the Canadian commissioner stating that the space allotted to Canada was intended solely for the display of the natural resources of the country, namely, agriculture, forestry and mines. Under the circumstances, the best that could be done was to arrange with the Niagara *Daily Record* for the opening of its composing-room to visitors, and all are cordially invited to visit this plant. It can be reached by electric and steam cars within an hour from the exposition grounds, and a representative of the Monoline Company will extend every courtesy to visitors and afford them every opportunity to inspect the machines in commercial operation.

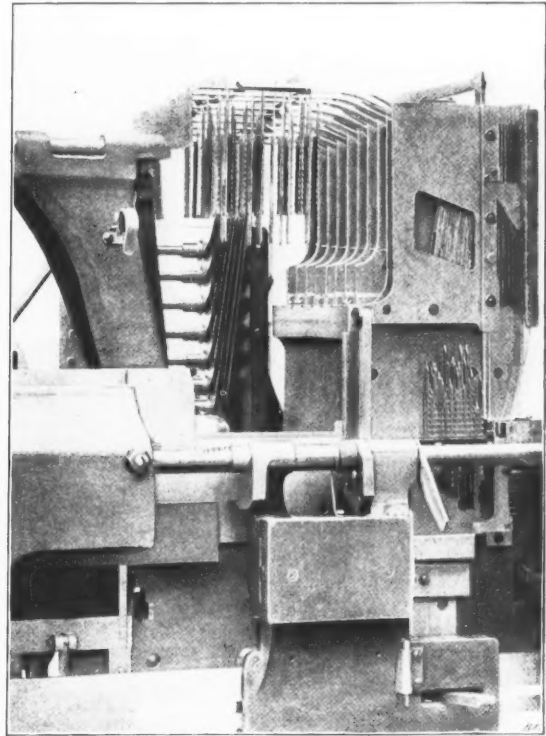


In design and construction, the Monoline differs materially from the Linotype, in that the Monoline is a small, compact, easily comprehended, one-man machine, constructed from the very best materials and manufactured upon modern lines, with all working parts visible on top of the small iron frame that is used as the general base of the machine. The product of the two machines is practically the same, except that the solid lines of the Monoline bring the type out in greater relief, the

producer—a machine embodying the perfection of mechanism for storing, assembling, aligning and justifying an assembled line of matrices, casting a solid line of type, and then returning to their individual chambers the spacers and the matrix bars, each of the latter containing twelve letters. This is the invention Mr. Scudder worked out, and it constitutes his contribution to the art of printing—a something which has proved in practical operation what its conception contemplated,



Showing matrices and spacers strung on their respective distributing wires after the casting of a line of type and preparatory to the elevation of the distributing wires into registration with their respective storage-chamber wires; also another line of matrices in course of assemblage.



Showing matrices and spacers in position to be swept off their respective distributing wires onto their respective storage-chamber wires, and thence into their respective storage chambers; also another line of matrices in course of assemblage.

MONOLINE ASSEMBLING AND DISTRIBUTING MECHANISM.

face bodies being higher and the counters and spacers between the words deeper. This gives a product, when made up into forms, that presents practically the same face to direct or stereotype printing as found in assembled forms of single type.

As the fundamental patents of the Mergenthaler Linotype, which the Monoline is supposed to infringe, were taken out in the United States in February and March, 1885, they expire in the corresponding months of 1902. It is therefore proposed to then place the Monoline upon the United States market, and about May following publishers may expect a machine that combines all the attributes of a twentieth-century solid-line

that is, a practical solution of the problem of mechanical type composition by economic methods through means of the solid line. The machine is a compact, harmonious blending of the exact mechanisms, always in full view, necessary to produce in the easiest, quickest, simplest and most economical way the desired result.

In detail, the Monoline consists of a magazine containing matrices and automatic justifying spacers, a keyboard with letters corresponding with those on the matrix bars, which latter each have twelve letters indented in their front edges, a casting pot and delivery device, and a distributing mechanism.

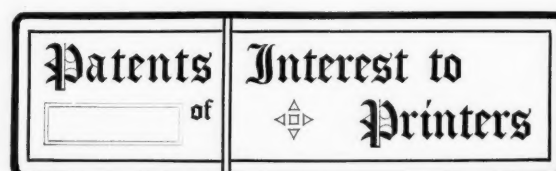


The magazine, as will be readily observed by reference to the illustration of the machine, is about the size of an ordinary photographic camera, and not dissimilar in either its construction or operation. This magazine is stored with five hundred matrix bars, and as each bar carries twelve intaglios, the machine is supplied with six thousand matrices. The matrix bars are placed in the magazine as the plates are in a camera, one behind the other, and stand in the channels of the magazine as the leaves of a book lay against each other. From the beginning to the end of an operation of the machine, neither the matrix bars nor the spacers are deflected or turned from a smooth forward course. Like the symphonies that come from a practiced musical organization whose harmony is determined by the precise yet symmetrical movements of its director, the Monoline machine responds to the indications of its operator, and isochronism—mechanical harmony—results. When the keys are depressed, the matrix bars and spacers descend into the assembling box, traveling a distance from their resting-places in the magazine of about four inches. After moving the lever that starts in operation successively and automatically (after the first line has been composed) the mechanisms that justify, cast and deliver the line and return the matrix bars and spacers to their respective places in the magazine, the operator is permitted to continue uninterruptedly the composition of lines. There is no waiting on the machine to perform some function before the operator can go forward. Every movement of the machine is automatic and perfectly timed except the operation of the keyboard, and the operator's ability times this feature of the machine; yet the whole machine is so constructed that it can be regulated to meet the speed of the fastest operator and still work with perfect precision when run at the minimum revolutions of its one cam shaft. The operator simply composes the lines successively and moves the keyboard lever at the end of each line's composition, and the machine automatically justifies, casts and delivers the line onto the galley and returns the matrix bars and spacers to the magazine. The machine never casts a line that has not been perfectly justified, and the operator can correct errors he has made, or prevent a line from being cast in which he knows there is an error. Yet the machine makes no errors. If any movement of the machine appears not to be performing its functions, the operator is not compelled to leave his seat, and thus lose time in making adjustments; he can reach practically every part of the machine while sitting at the keyboard. The machine is built upon the lines of interchangeable mechanical construction; all wearing parts are made of hardened steel.

In efficiency, the speed of the machine is limited only to the ability of the operator to manipulate the keyboard. In offices where the machines have been in operation for a long period in the production of matter for morning and afternoon daily newspapers, where Monolines have been depended upon wholly for all the reading matter used, it is observed that operators, in "working from the hook," experience no difficulty in maintaining a speed of five thousand ems per hour, and yet care for their respective machines. The present standard Monoline machine as manufactured in the Montreal factory casts a line eighteen picas in length, while the German

standard machine makes a line twenty-two picas long. The assembling mechanism and casting arrangement are now being redesigned to cast a line six inches long, and this length will no doubt be the standard maximum, with the minimum as much shorter as may be desired, when the machine is placed on the United States market next year.

After all, the economic value of any labor-saving device can only be determined by its performances in practical operation in the hands of average intelligent artisans of the industry to which it belongs, and this economy is best reliably imparted to those who can not make observations for themselves, under the conditions enumerated, by the attests of those who buy, pay for and keep in operation as an industrial commercial proposition the labor-saving device in question. Publishers who are familiar with and have used other machines for mechanical type composition and are now using Monolines through preference, have given expression to their experience with and appreciation of the Monoline, and some of these will be found in a pamphlet recently gotten out by the Canadian Composing Company, Limited, Montreal, Canada, which pamphlet also contains many interesting points about the Monoline not possible to bring out in an article of limited length.



BY CHARLES H. COCHRANE.

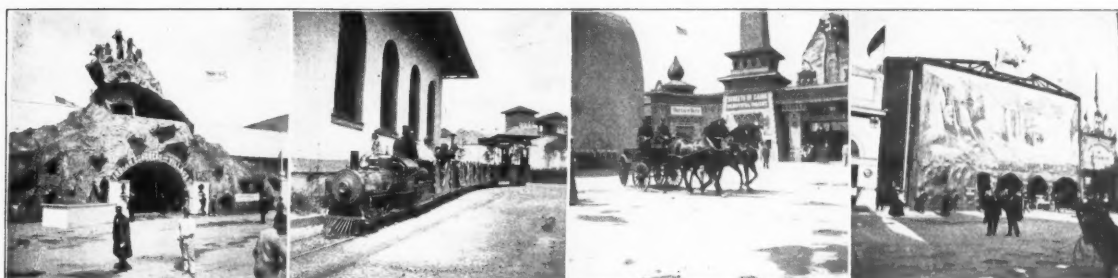
(For other patents see the various departments.)

Talbot C. Dexter, in patent No. 675,129, describes what he calls a printing-press protector. This is intended for use on a cylinder press that is being supplied with paper by a feeding machine, and consists of automatic devices for preventing the paper from becoming jammed in the press. Such a device is very desirable in connection with an automatic feeder, as a press is sometimes run for a considerable length of time with no attendant standing near. In case a sheet jams in going on to the fly, the driving belt is automatically shifted, and the press stopped.

Patents Nos. 673,115 and 673,116, also by Mr. Dexter, describe other forms of devices for protecting presses that are automatically fed.

Lee A. Agnew, of New York, who is interested in machinery for preparing newspapers for the mails, has devised a mechanism for feeding folded newspapers from piles, and patented it as No. 673,892. Owing to the irregularities of such a pile of newspapers, the problem is a difficult one, but the devices shown appear to be practical.

W. G. Trevette, of Chicago, is the author of patent No. 671,530, covering a book-sewing machine, and No. 671,531, covering a signature packer for book-sewing and binding machines. In the book sewer he employs a needle gang com-



posed of a series of semi-circular needles, arranged in pairs, and operating alternately.

A paper-slitting machine of simple form has been devised by Julius F. Haasch, of Milwaukee, and patented as No. 672,899.

The Duplex Printing Press Company has obtained an assignment from Henry F. Bechman of patent No. 673,312, on a paper-folding mechanism designed for handling the web from a Duplex or other press.

An improvement in paper-cutting machinery is shown in patent No. 673,090, by Charles Seybold. It is a device to facilitate the cutting of low piles of paper.

A web-slitting and winding apparatus, the invention of John P. Jefferis, of Wilmington, Delaware, bears patent No. 674,919. It includes a web-spreading device for bending the slit webs to prevent overlapping of adjacent edges.

Alvaro B. Graham, of Chicago, is the author of patent No. 673,002, covering a sheet-delivery mechanism for use in con-

He places small spikes on the outside of the core, rolling a layer of paper around until the points of the spikes are fully covered. This gives the core a paper face that is not readily shifted.

David E. Lain has taken out patent No. 674,359, and assigned it to the Morgans & Wilcox Manufacturing Company. It covers a new form of lock-up and furniture, consisting essentially of two bars between which there is a rack and cam operated by a key to give the lock-up.

CONVENTION OF THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

THE annual convention of the National Association of Photoengravers will be held in Buffalo, New York, Tuesday and Wednesday, August 27 and 28. The program has not yet been arranged, but from the information obtainable at this time it is safe to make the prediction that



GEORGE H. BENEDICT,
President.



H. G. BOGART,
First Vice-President.



C. C. CARGILL,
Secretary.



B. W. WILSON, JR.,
Treasurer.

OFFICERS OF THE NATIONAL ASSOCIATION OF PHOTOENGRAVERS.

nection with the Graham press feeder. The distinctive feature is the use of side presser feet having a rocking and reciprocating movement.

An improvement in envelope mechanism has been patented by John A. Sherman, of Worcester, Massachusetts, as No. 672,919. He employs an envelope-folding box having an oscillating folding-bed and four folders, each folder carrying a portion of the bead, the folder toward which said bed oscillates being cut away to form a passage thereunder, and means whereby said folder is oscillated after the folding operation to open a passage through which the oscillating bed may carry the folded envelope and is then oscillated in a reverse direction to close said passage and form a bead to receive a fresh blank and is again oscillated in the latter direction to fold the blank.

A so-called extensible base for printing forms is the subject of patent No. 672,918, by W. L. Selleck, of Platteville, Wisconsin. Probably it is devised to meet the wants of some special work.

A new form of core for rolls of paper has been devised by George S. Witham, of Madison, Maine (patent No. 675,077).

one of special interest to every member of the organization will be presented. Many members of the Photoengravers' Association are also members of the United Typothetae, and as the latter organization will entertain lavishly on that occasion, and will invite the photoengravers to participate in the festivities, there is no question about every one having a good time. No formal appointment of delegates to the convention has been made, but there will undoubtedly be representatives from each of the local bodies. Robert Rawsthorne, Sherman Smith, Roland Smith, J. C. Bragdon and David Dunlop, of the Pittsburg Association, will attend the convention. George A. Howell, J. L. Jones and J. Alexander, of the Toronto Association, have also decided to go. B. W. Wilson, Jr., the treasurer of the organization, and probably some other members, will be the representatives from New York. Detroit will be represented by A. J. Van Leyen and L. F. Eaton, and Chicago by George H. Benedict and others. The officers of the association are: President, George H. Benedict; first vice president, H. G. Bogart; second vice-president, L. F. Eaton; third vice-president, J. C. Bragdon; secretary, Charles C. Cargill; treasurer, B. W. Wilson, Jr.

THE PAN-AMERICAN EXPOSITION.

BY F. F. HELMER.

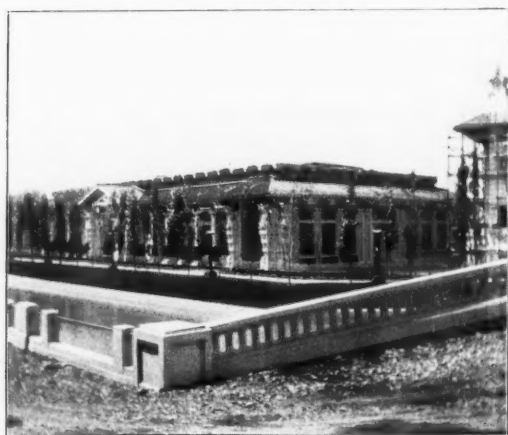


HERE are a number of ways in which to enter the Pan American Exposition grounds, and one's choice of them depends upon his time and his purpose. If one wishes to see the exposition from the planned approach and have it open to view as the architects and landscape gardeners intended, it is best to take the Lincoln Parkway gate, provided you do not mind a walk, leaving the street cars at the crossing of Lincoln Parkway with Forest avenue.

If time is short, or walking to be avoided, the Elmwood gate is certainly the best, as it leads one, by progress due east, into the Fore Court, lying just south of the Triumphal Bridge. This bridge or causeway is the formal entrance to the main part of the exposition, and stands as a figure of our nation's welcome to its visitors. Fountains of the "Atlantic" and "Pacific" play on either side; the piers or pylons are surmounted by huge mounted standard bearers symbolic of Peace and Power, while shields, flags and streamers hang from the cables that loop on either side, making the bridge a point of great beauty and magnificence.

From the center of the bridge the eye can sweep the whole extent of the exposition; the Esplanade and the farther Court of Fountains spread out with their bandstands, statuary, and leaping jets of water, while bordering this vast open space are all the main buildings, crowned at the center by the Electric Tower, on whose top hovers the winged "Goddess of Light."

This seeming crescent of buildings begins at the right with the Government group, the high blue dome of its main building bearing aloft an imposing quadriga; next stands the Ethnology building at the joining of the Esplanade and the Court of Fountains. Beyond the Ethnology lie the large Manufactures and Liberal Arts building, the Agriculture building, and the towered structure which makes the entrance to the Stadium and supplies halls for the restaurants. Then comes the Electric Tower. At the left of the tower are corresponding buildings; first the towered Midway entrance and restaurant building, then the Electricity building, with dome-crowned corner pavilions and beautiful towers only matched by those of the adjoining Machinery building, which flanks the Court of Fountains on the west. At the point where this Court again merges with the Esplanade we find the beautiful Temple of



THE GRAPHIC ARTS WORKSHOP.

Music, while at the extreme left, balancing the Government group at the far opposite eastern end of the Esplanade, are the Mines, Horticulture and Graphic Arts buildings.

The latter building, for distinction and because of its style, has been called the Graphic Arts Gallery, since the low pergola building at the southern end of the Midway, just back of the Horticulture building on the farther side of the canal, is the Graphic Arts Workshop, in which the mechanical display pertaining to the printing, engraving, bookbinding and allied industries is made.

The Graphic Arts Gallery is one of a group of three buildings, designed by Peabody & Stearns, of Boston, the Horticulture building forming the center and the others joined to it



EXHIBIT OF THE JOHN M. JONES COMPANY.

by conservatories. These three are clustered around the extreme western end of the Esplanade, making it a partially enclosed court, at the center of which is an aquatic garden surrounded by terraced flower beds and many beautiful statuary groups. The Fountain of Nature, a hemisphere surmounted by a figure upholding the sun and surrounded by the elements, the winds and the seasons, stands, some forty feet high, before the Horticulture entrance; "Kronos" and "Ceres" are represented, one on either side, while three double groups symbolizing animal, floral and mineral wealth, as well as an ornamented balustrade, with figures from the antique, border the garden.

It is upon this court that the southern doors of the Graphic Arts Gallery open, while its east front is a high portico looking upon a grove slightly screening the Temple of Music, the north side facing the charming Court of Lilies and the Machinery building. Hardly any spot on the exposition grounds is more delightful, and added to this, the Midway is but a few steps away, where attractions without number may be seen to delight the eye and deplete the purse.

THE GRAPHIC ARTS WORKSHOP.

The Graphic Arts Workshop, which is found at the extreme southern end of the Midway (the bands and the balyhoos or

an Egyptian guard will lead one there) is indeed a work place, with presses, folders, stitchers and all the rest of the things combining in a clatter to make the visiting printer feel quite at home. We give below a few items concerning the exhibits in the workshop which printers and publishers will be glad to know of.

THE JOHN M. JONES COMPANY.

Their space is not large, but the John M. Jones Company, of Palmyra, New York, find room to show a 10 by 15 Jones Gordon, an 8 by 10 Lightning jobber, a 20-inch Ideal paper-cutter, and a proof press, all of their manufacture and all worthy of printers' attention. They wish to show that by simplicity of construction a good press can be made and sold for little money. To this end they exhibit the Lightning press.

For the Jones Gordon are claimed some ten points of superiority, of which four prominent ones are patented impression throw-off, the ink roller throw-off, the duplex distributing fountain, which is quite unique, and a self-locking chase hook, which is not important, to be sure, but a convenience.

The Ideal paper-cutter has, among other things, a quick-moving back gauge, which is guaranteed to save minutes and insure patience.

THE J. L. MORRISON COMPANY.

The J. L. Morrison Company, of New York, is showing in its space (a photograph of which is reproduced herewith) the new "Perfection" wire-stitching machines, Nos. 2, 4, 6 and 12. Also its "Perfection" numbering and paging machine, and its "Perfection" index cutting and printing machine. A study of this section will be of great interest to all pamphlet printers and blank-book makers. Simplicity, strength and remarkable driving power are the characteristics of these machines, and Mr. F. C. Crofts, the representative of the company, explains the reasons for such claims beyond all doubt, averring that the patented spring feed gear used on all these machines, giving automatic adjustment to any size of wire, is the most important improvement applied to wire-stitching

machines during the past decade. "Perfection" No. 2 has a capacity from two sheets up to $\frac{1}{4}$ -inch thickness, No. 4 from two sheets up to $\frac{1}{2}$ -inch thickness, No. 6 from two sheets up to $\frac{3}{4}$ -inch thickness, and No. 12 from $\frac{1}{4}$ -inch up to $1\frac{1}{2}$ inches in thickness. They are adapted to all work required of wire-stitching machines.

The "Perfection" numbering and paging machine has many new features and several improvements of great advantage, special attention being given to the distribution of ink and to obtaining perfect alignment. The "Perfection" Index cutting and printing machine is an entirely new idea to the bookbinding trade in this country, and is the only perfected machine in the world combining in one the cutting of an index and the printing of same. It recommends itself as practicable and easy to operate and will certainly work great changes in this important branch of book manufacture.

R. HOE & CO.

One of the most attractive and interesting exhibits in the Graphic Arts Workshop is that of R. Hoe & Co., the well-known manufacturers of printing-presses. This firm, finding that they could not make satisfactory arrangements for showing their printing machines, decided to install an exhibit of one of their leading specialties, namely, electrotypes and stereotype machinery, and this they certainly have done in the most approved fashion. The matter was turned over to their representative, Mr. L. Grossman, who was given *carte blanche* to arrange an exhibit that would be not only a credit to the firm he represented, but would be a valuable and instructive one for all visitors at the exposition. The machines on exhibition include planers, molding presses (both hydraulic and toggle), roughers, bevelers and trimmers, book shavers, wax shavers, blackleaders, wax outfit, furnaces, casting molds, screw-driven shaving machines, rotary planers, combined saw and trimmer. All machines are shown with direct-connected independent electric motors and are strictly up to date in every particular. In some instances both belt-driven and motor-driven machines

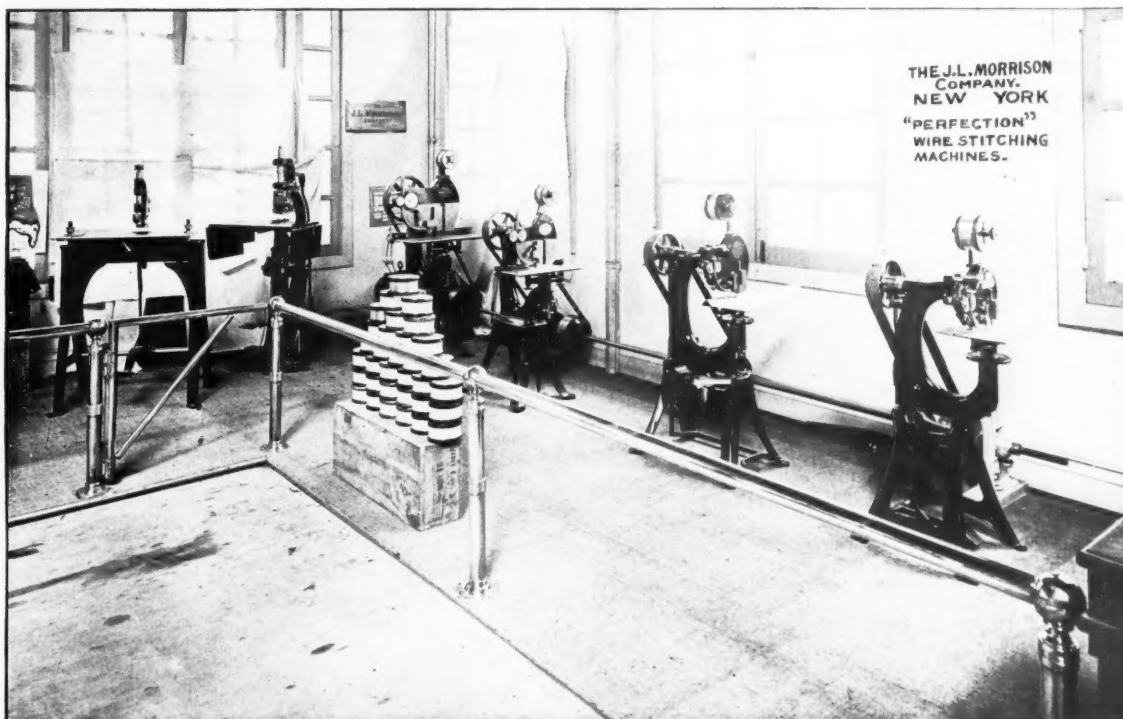


EXHIBIT OF THE J. L. MORRISON COMPANY.



IN THE GRAPHIC ARTS WORKSHOP.

L. Grossman, of R. Hoe & Co., arranging with Richmond C. Hill, Assistant Superintendent Graphic Arts Department, about the final details of the Hoe exhibit.

are shown where it was thought best to exhibit the two different makes. One of the most interesting machines in the exhibit is the Jantz & Leist electric motor (1,500 ampere), which is really a motor and generator combined, as it is intended also to operate the precipitating vats in the foundry. The machines

are all arranged so they can be started and stopped instantly and their good points shown to the best advantage. Arranged about the exhibit are framed pictures of all of the presses manufactured by the company. Adjoining the exhibit in the space occupied by the Electric City Engraving Company are shown a router, trimmer, saw, ruling and beveling machine and a Washington proving press, all of the Hoe make, which practically gives an annex to their exhibit wherein the actual working of machines in an engraving plant can be observed.

THE UNITYPE COMPANY.

When Mr. Herbert L. Baker left the American Type Founders Company to become general manager of The Unitype Company, manufacturers of the Simplex One-Man Typesetter, he carried to that concern the good will of a large number of printers. A great many of them are inclined to approve of the Simplex, simply because Mr. Baker, who knows the type and printing business so thoroughly, says it is all right; but a great many more will believe in it because they have seen it working in The Unitype Company's section at the north end of the Graphic Arts Workshop. The machine was in place and in operation before many other exhibits in the workshop had been fully placed or put in touch with the electric flow, so that the Simplex exhibit had a large attendance during the National Editorial Association's Convention in the early part of June. As these gentlemen of the blue pencil hung over the brass rail about it, they explained one to another the way it worked, while the operator clicked the keyboard of the machine and the



EXHIBIT OF R. HOE & COMPANY.

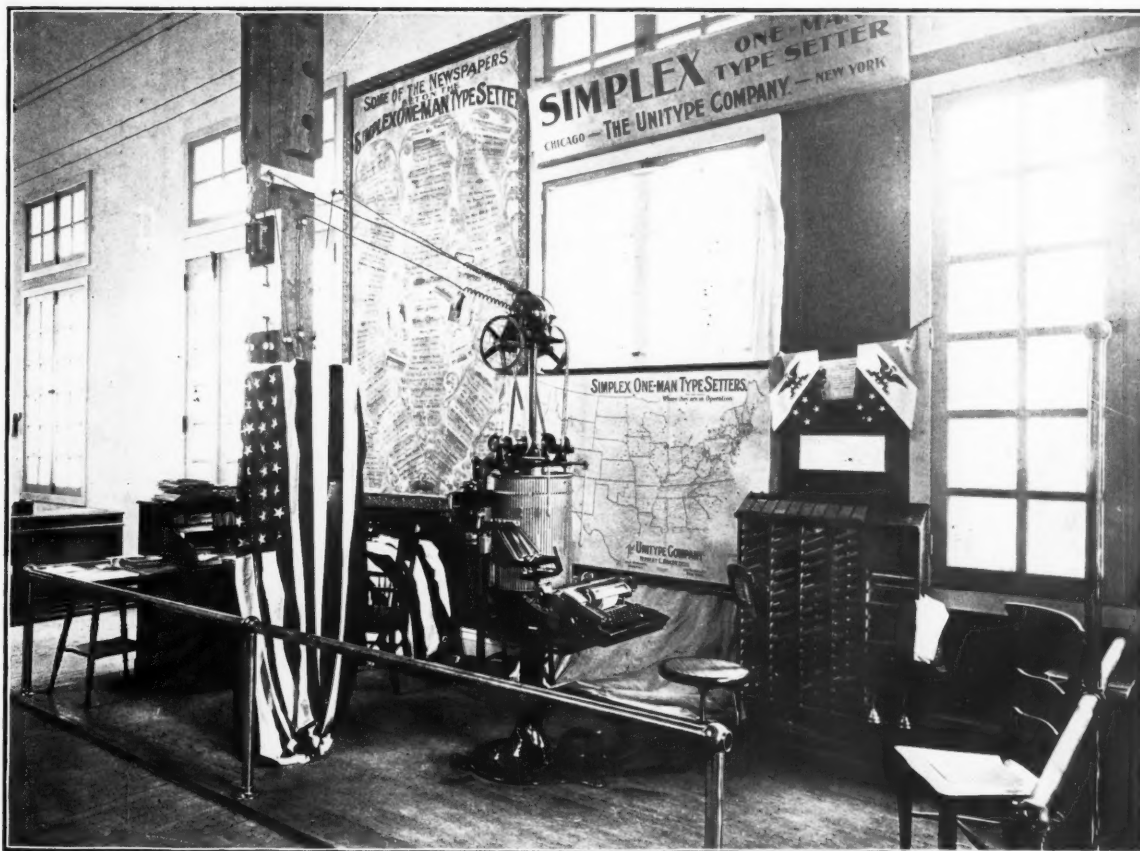
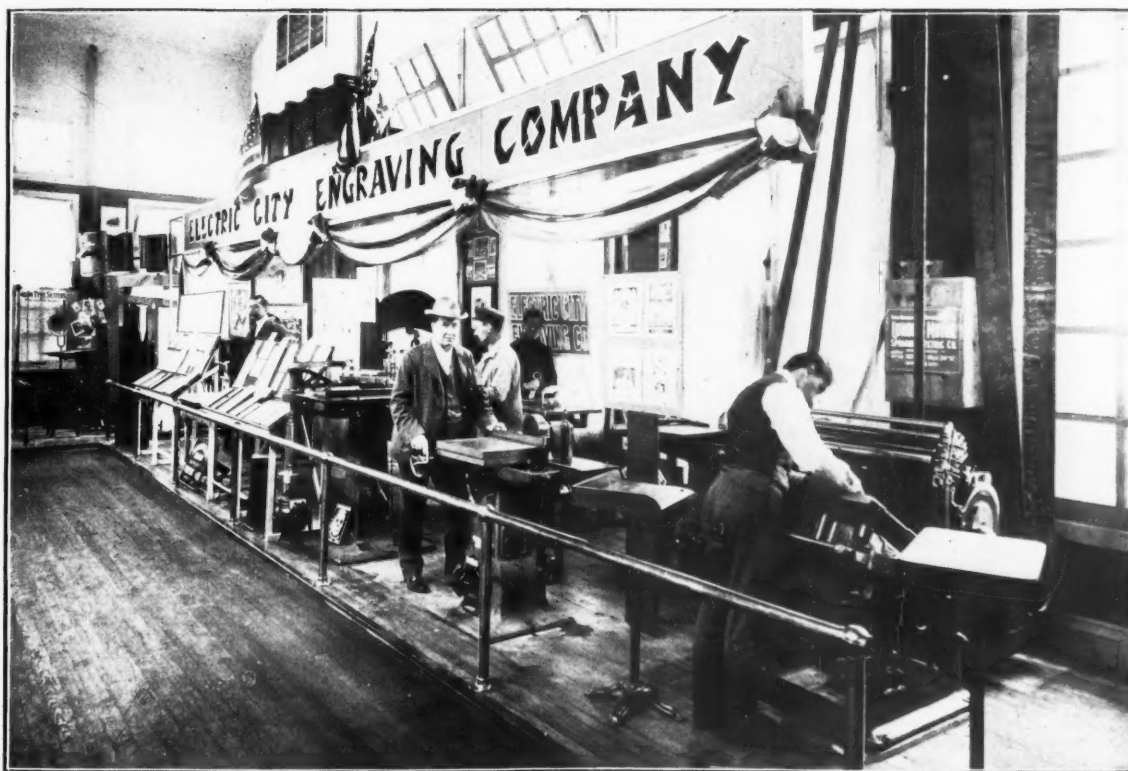
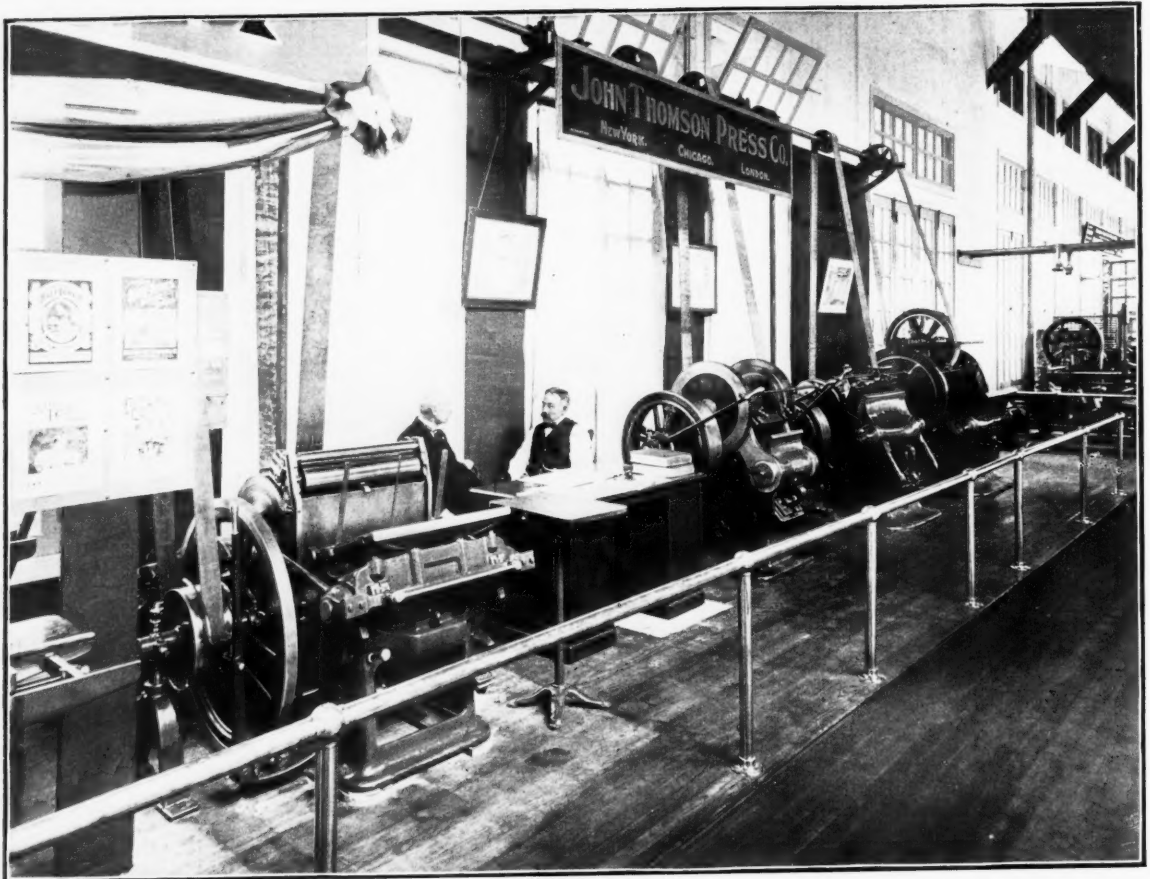


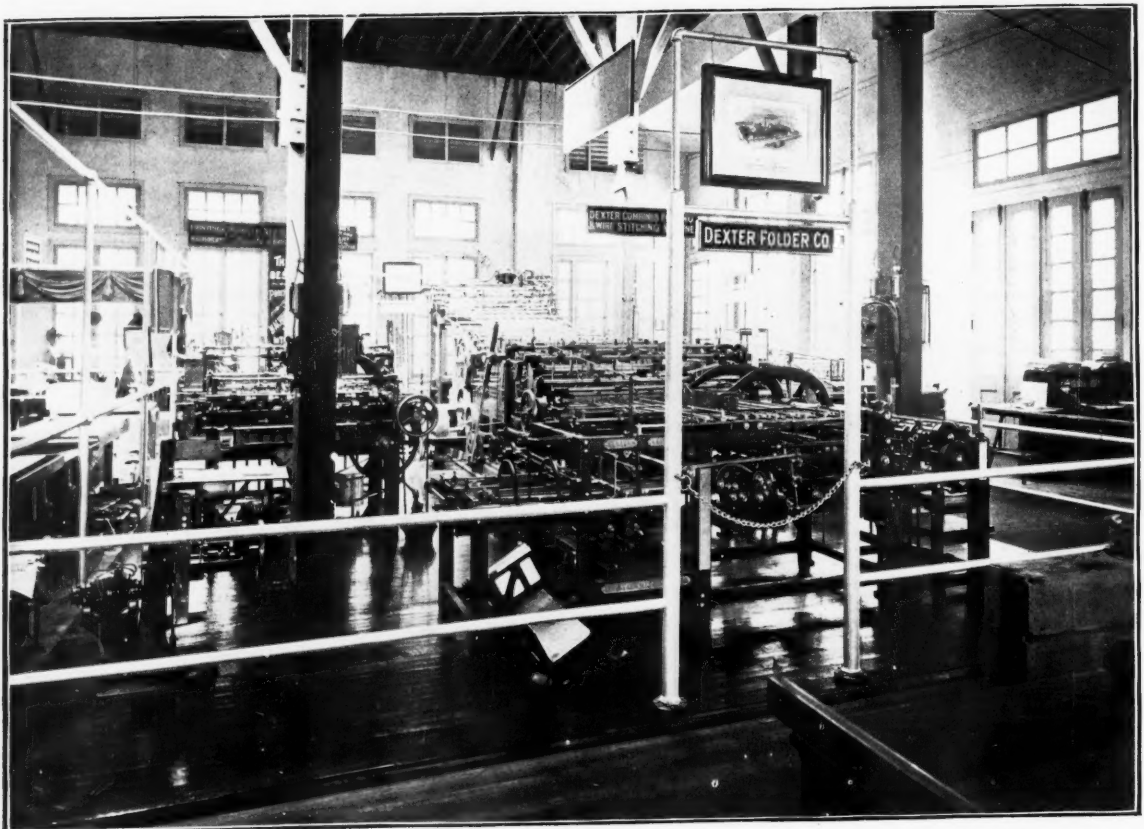
EXHIBIT OF THE UNITYPE COMPANY.



COMPLETE ENGRAVING PLANT EXHIBIT OF ELECTRIC CITY ENGRAVING COMPANY.



SPACE OCCUPIED BY THE JOHN THOMSON PRESS COMPANY.



DEXTER FOLDER COMPANY'S DISPLAY.

salesman jotted down the orders. "The best salesman of the Unitype," say Mr. Baker's men, "are the people who are using it." In fact, there was scarcely an hour during the week when one or more users of the Simplex were not at the exhibit, talking enthusiastically with all comers regarding their success with the Simplex. Part of the exhibit was a map of the United States marked to show the location of Simplex machines; this map was a revelation to most publishers, few of whom had any idea that these machines were in such general use. Another interesting exhibit was the headings of several hundred papers set on the Simplex, attractively arranged on the wall, which exhibit would have been twice as large, we understand, if there had been sufficient wall space.

THE ELECTRIC CITY ENGRAVING COMPANY.

The Electric City Engraving Company, of Buffalo, has a large space in the workshop for the exhibit of photoengraving products, with a full working plant showing the process of making zinc etchings and half-tone illustrations.

At the north end is an engraver's camera of special design (Anthony & Co's) arranged for use with sunlight or electric lamps. Near by is a darkroom artistically covered outside with highly polished copper plates in which are inserted medalion half-tones, the inside being fitted with a sink and running water for developing. Printing-frames and other implements are both on exhibition and in use, with a Hoe routing machine, a saw, a beveler and a trimmer, employed in finishing plates. A Washington hand press is used for impressions from the unmounted half-tones, while a "Colt's Armory" press of the John Thomson Press Company's exhibit is busy proving the blocked cuts, in one and also three color combinations.

Specimens of work shown here by the Electric City Engraving Company are numerous and varied, comprising orders from firms in every State of the Union, whose notice has undoubtedly been drawn by the persistent advertising of this Buffalo house.

The fact that the Pan-American Exposition Company placed orders with this firm to the extent of some 18,000 half-tones speaks well for their facilities for turning out large quantities of work, suitable for the various publications issued by the Publicity Bureau.

THE JOHN THOMSON PRESS COMPANY.

The John Thomson Press Company has an exhibit of four presses, all of new design, which were installed by Mr. Robert Coddington, whose portrait in the photograph of the exhibit shows him at his first opportunity for rest on the warm afternoon in which it was completed. Mr. Richmond C. Hill, assistant superintendent of graphic arts, is seated with him discussing either the excellence of the Spanish edition of *THE INLAND PRINTER*, which lies upon the desk, or the undoubted success of this present Pan-American number.

Beginning at the left, the first of the four "Colt's Armory" presses shown is a half superroyal, Style Five, an all-round printing-press that will delicately handle all classes of work, from the lightest display and hair-line rules to massive forms and heavy embossing, and at a surprising rate of speed. The new features shown in this press are many and interesting. In a number of points we find greatly enlarged dimensions and increased power; double inking is obtained in a very successful way, increased distribution, improved fountain adjustments, with a new form of traveling changer; but things of this sort are best appreciated when seen and studied, and indeed that is the real benefit of an exposition workshop of this sort, where, with ample power, the various exhibits can be shown in operation. This press will be given practical service in connection with the working exhibit of the Electric City Engraving Company, adjoining, as it is arranged that their proving shall be done upon it.

The three other presses which complete the "Colt" quadriga are examples of embossing, cutting and creasing machines. Style 2, an eccentric action embossing-press, is massive, power-

ful and yet very rapid in its work, which is that of heaviest embossing.

The third in line is an entirely new machine, 22½ by 32½ inside chase, intended for cutting and creasing work, but so strongly built it is certain to be extensively used for embossing as well.

The fourth is also a cutting and creasing machine of the largest size, yet so self-contained that it exemplifies remarkably the character of the John Thomson Company's presses, which are invariably of a form so massive and compact that their lines show that fine evolution of art through utility which is always evidenced in manufactures that are the result of long study and constant revision through experience. These presses in their very appearance bespeak power, as does the face and build of the man long given to work and responsibility.

THE DEXTER FOLDER COMPANY.

An interesting group of machinery in the Graphic Arts Workshop stands under the artistic, high-swung sign of the Dexter Folder Company, Pearl River, New York. Here are devices composed of steel rods and running tapes that display all the dexterity of the nimble prestidigitator, taking sheets of paper by senseless fingers, but without miscount or slip, folding, refolding and folding again until presto! we have a complete and stapled booklet. So much thought has been put into these machines that they seem now to think for themselves. Following is a description of the machinery in the exhibit:

The first is a Dexter automatic printing-press feeder attached to a Scott two-revolution press. This feeding machine is entirely mechanical and is equipped with many new devices of special merit, among which are a mechanical caliper for stopping and tripping press if more than one sheet at a time is fed forward; adjustable buckles which can be readily adjusted up and down while the feeder is in operation; and automatic straighteners to prevent sheets being delivered crooked from feeder. Power to drive feeder is transmitted from the press by shafting and entirely out of the way; and the feed-board of the feeder is raised and lowered by power. The sheet-conveyor frame can be folded back when not in use, entirely uncovering the feed-board. As a whole the feeder is very simple, easily adjusted, finely built, made of the best material, and of superior construction.

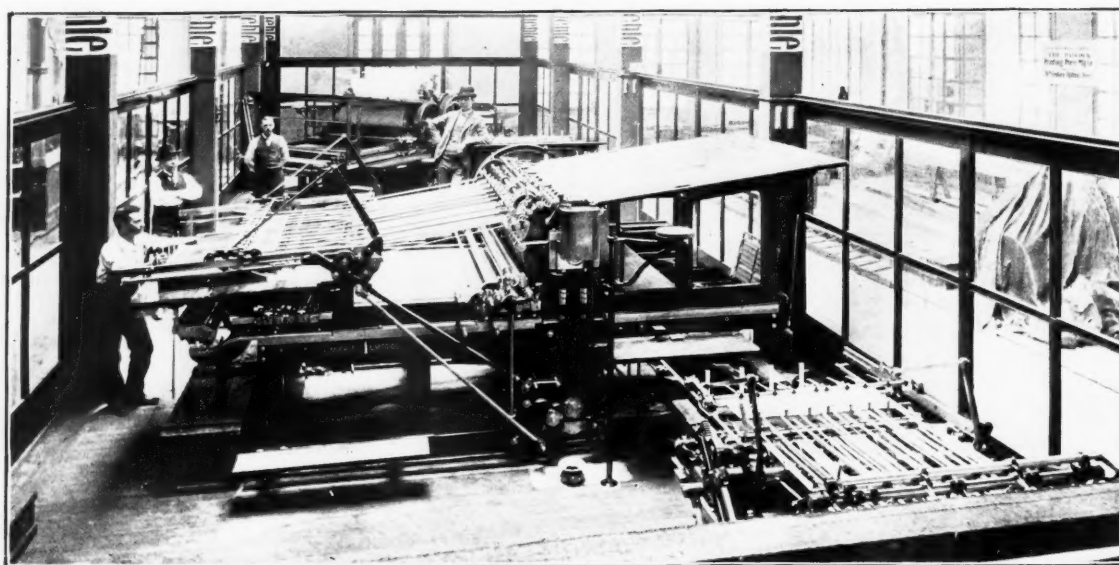
Another machine of importance is a combined folding and wire-stitching machine for periodical work. This machine will receive a 32-page sheet and add to it a 4-page cover; will automatically wire-stitch and deliver completed copies into the packing box. If either main or cover sheet should not be delivered to the folder, the incomplete copy is automatically switched out of its course so that it will not be delivered into the packing box. This machine is equipped with Dexter's automatic feeders for both covers and main sheets. These feeders are also equipped with caliper and straightening devices, adjustable buckles, etc.

Still another machine is the popular Dexter jobbing, book, pamphlet and periodical folder with automatic feeding machine attached. This machine is especially adapted for a large variety of styles and sizes of work, folds sheets from 16 by 21 to 32 by 44 into 8, 12, 16, 24 and 32 pages, also oblong or parallel 32's. It is equipped with mechanical automatic points, perforators to prevent buckling or wrinkling, adjustable tapes, etc. A Dexter rapid circular folder for small work is also shown.

All of these machines are operated by Lundell motors, and the form on press is made up on a Wesel patent grooved block.

In the Government weather bureau exhibit there is one of the latest Dexter jobbing circular folders used for folding the weather bureau map.

It was learned at the exhibit that the company had supplied for the publishers of the *Youths' Companion* four machines, the largest of their kind in the world, that feed, fold, cover, gather, collate and stitch with wire at the rate of 4,500 per hour.



THE GLASS-ENCLOSED EXHIBIT OF THE MIEHLE PRINTING PRESS & MANUFACTURING COMPANY.

MIEHLE PRINTING-PRESS EXHIBIT.

The main portion of the Graphic Arts Workshop south of its middle aisle is taken by the Miehle Printing Press & Manufacturing Company, of Chicago. The space enclosed by their wood and glass partitions is 20 by 61 feet, and herein are placed four Miehle presses, a 00 Perfector, a No. 3, a No. 0000 and a No. 1 Pony.

The exhibit is in charge of Mr. Sam R. Carter and John Miehle, Jr., and all hands are busy with an exhibit of the *National Magazine*, of Boston, which is to be printed here. This is an opportunity for showing the presses to great advantage. The July special Pan-American number of Mr. Chappell's magazine, to contain 176 pages, exclusive of covers, with thirty-two pages on the exposition, will be run to the extent of 75,000 copies. A 32-page form will be handled on the No. 0000 Miehle, sixty-four pages on the Perfector, a 16-page form will be run on the No. 3, while the Pony press takes care of the cover with its four printings.

No more practical demonstration of printing-presses could be made than in such a test as this. The public will see the interesting process of magazine printing, while technical critics have opportunity to judge of the handling of color as well as black-and-white half-tones and type pages.

After the printing, the Dexter Folder Company will fold the edition on their machines here exhibited, the J. L. Morrison Company's stitchers will bind it, and trimming will be done on a cutter of the Oswego Machine Works, all of which will be accomplished within the building.

THE BOSTON PRINTING PRESS COMPANY.

To the south of the Blackhall Company is the Boston Printing Press Company, with samples of their line of Perfected Prouty presses. Two of the machines are shown in the exhibit, a No. 2, which has a 9 by 13 chase, and a No. 3 with a 10 by 15 chase. These are the medium representative sizes of five numbers and are exhibited in a practical way, printing from large half-tone plates in one-color and also in three-color work.

Double gears and pinions are points of strength in the Prouty press, together with thickness of frames, which makes them heavier, size for size, than any other job press, while the absence of cams insures the rapid running without "thumping or jumping." High speed in this press, the makers claim, is one of its chief points of superiority. The speed is commonly 2,500 to 3,000 impressions per hour, but, in fact, it is only lim-

ited by the dexterity of the feeder. A good opportunity to see them at work is given at the improvised printing-office under the sign of the "Boston Printing Press Company."

BLACKHALL MANUFACTURING COMPANY.

One of the striking exhibits in the Graphic Arts Workshop is that of the Blackhall Manufacturing Company, makers of steel die stamping presses, rotary perforators, knife grinders and envelope machinery. In this exhibit can also be seen one of the paper-cutters of the Oswego Machine Works, a Crawley signature press, Hansen round-hole perforator and a Rosback perforator. The specialties in which the Blackhall Company deal are of great interest and people in the trade who visit the Graphic Arts Workshop should not fail to examine them.

OTHER EXHIBITS IN THE WORKSHOP.

Adjoining the exhibit of the Unitype Company is that of H. B. Rouse & Co., Chicago, makers of the well-known lead-cutters and composing-sticks bearing their name. The exhibit is a neat one and should not be passed hurriedly in looking through this building. There are also to be found in the Graphic Arts Workshop a Huber press, on which is shown the "Tympany," and also one of the newest "Optimus" presses of the Babcock Printing Press Manufacturing Company. Owing to the fact that these presses were not erected at the time the pictures were taken for this issue, it is not possible to show them.

THE GRAPHIC ARTS GALLERY.

The Graphic Arts Gallery is a square building lighted principally by skylights and high triple windows with rounding tops on the east and on the west. Above the tops of the windows are excellent mural designs in bright but harmonious colors that enhance the interior decoration, which is otherwise a quiet but pleasing olive green, with conventional stencil patterns. It really does not detract from the effect to discover that these wall paintings are advertisements.

Upon the floor of the gallery are arranged the various exhibits upon aisles both parallel and diagonal to its square construction. Here are displays from publishing houses, either with conservative cases of rare technical examples, or open booths with sample copies of magazines offered with the glad hand. Lithographic houses post their sheets, some in frames under glass, some on swinging boards or in a huge moving panorama. Photographs, large and small, plain or



THE GRAPHIC ARTS GALLERY.
Pan-American Exposition, Buffalo, N. Y.

colored, presented by various concerns, make an interesting exhibition in themselves. Playing cards, paper exhibits, commercial printed work, specialties of various sorts fill up the gallery with what is, on the whole, an artistic and very interesting department of the exposition.

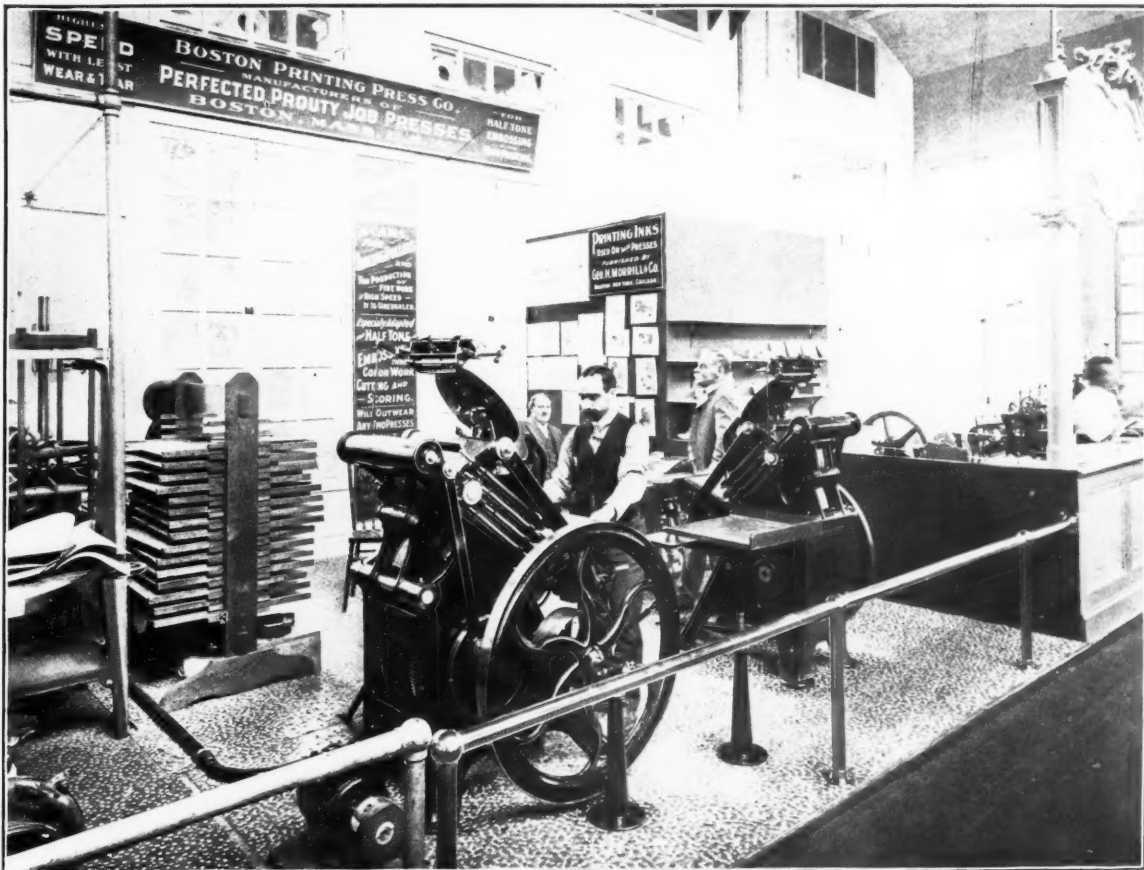
Following is a brief description of the exhibits to be found in the Graphic Arts Gallery.

THE AMERICAN 3-COLOR COMPANY.

The American 3-Color Company, of Chicago, has a fine display of three-color half-tones on the north aisle of the Graphic Arts Gallery. A case full of leaflets, open books and magazines, and a large frame with a black mat mounting excellent three-color proof specimens of such varying subjects as flowers, carpets, birds, onyx, meats, Indian heads and magazine illustrations, show what concern is responsible for so many excellent things we have seen recently in periodicals and advertisements. Especially good are the color reproductions for the last holiday number of *Collier's Weekly*, books on natural history, and Maud Humphrey calendars.

THE NIAGARA PAPER MILLS.

Near the southwest entrance of the Graphic Arts Gallery is a unique structure with a very original arrangement of cover-papers, representing the product of the Niagara Paper Mills, of Lockport, New York. The rectangular space which is occupied has on either side a row of "potted palms" made in paper, ranged on pedestals bearing the trade-mark "N. P. Mills" and wreath. Upon the pedestals are wooden pots from which rise stalks wrapped in mahogany Defender cover, crowned with umbrella-shaped clusters of paper cornucopias. The "palms," eight in number, represent that many brands of the Niagara Mills product, all the shades of each brand being shown in its particular cluster, be it Taffeta, Queen, Royal Melton, Defender, Victorieux, Sultan, Homespun or Camels'-hair. Upon a Flemish oak table within this paper grove are scattered booklets, brochures, magazines, etc., covered with the product of these mills, and many are the ideas to be gained by sitting down to carefully examine them as one rests in the comfortable chairs provided. Globes containing material in



BOSTON PRINTING PRESS COMPANY'S DISPLAY.



F. A. RINGLER COMPANY'S DISPLAY.

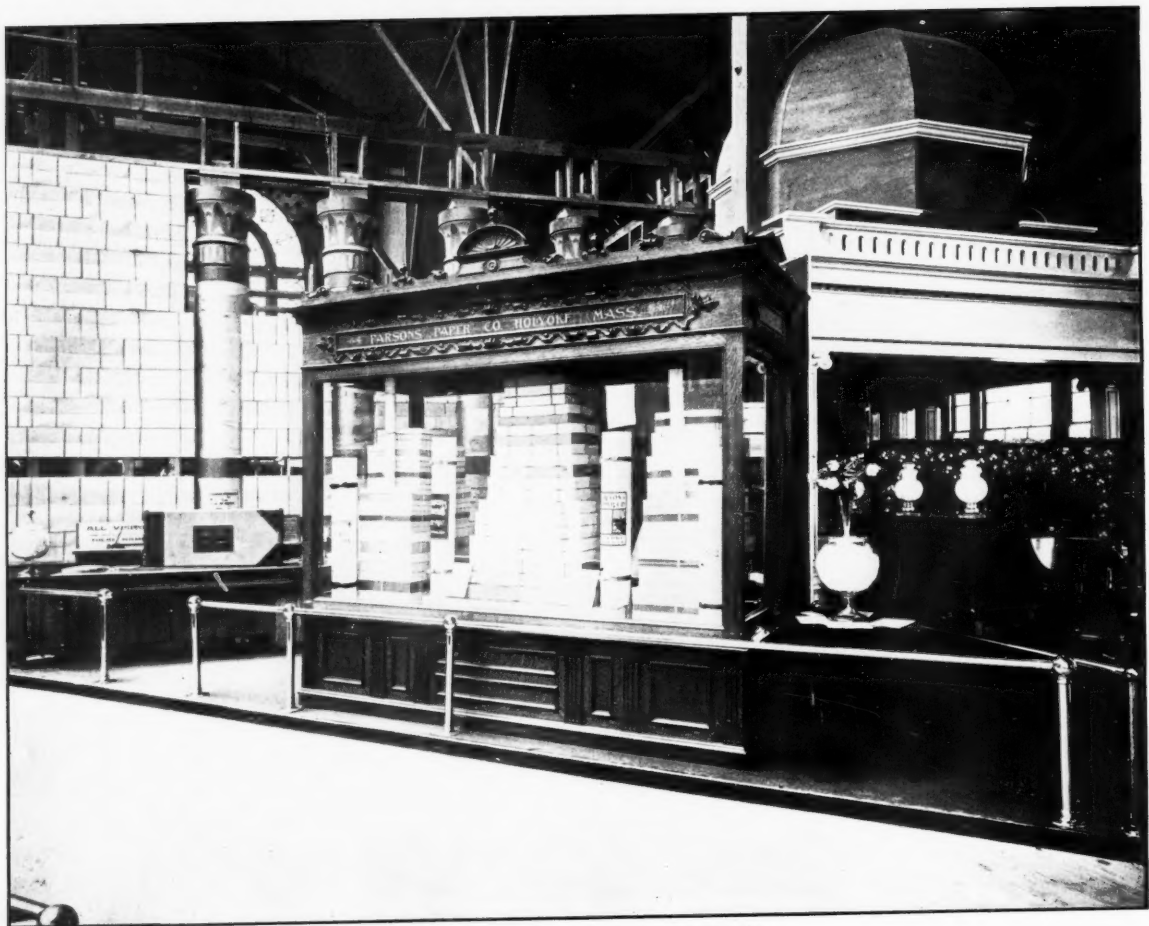


EXHIBIT OF THE PARSONS PAPER COMPANY.

the different stages, from the raw product, rag and rope, to the finished covers, illustrate the progressive steps in the manufacture of high-grade cover-papers.

THE F. A. RINGLER COMPANY.

At the southeast entrance of the Graphic Arts Gallery hanging metal plaques and cases containing steel and copper plates call one's attention to the work of the F. A. Ringler Company, of New York. Steel-faced duplicates of steel and copper engravings, etchings and photogravure plates fill one of the cases, together with medals of previous exposition awards, while other portions of the display vary a little from the strict graphic arts line by including "ornamental electrotyping and the plating in various colors of metals for decorating."

Plaques, medallions, decanter covers, relief panels, umbrella handles and even electroplated baby shoes, which are shown as a suggestion for the preserving of treasured articles. The specimens of work in this exhibit are odd, rich and artistic in the extreme.

THE TYMPALYN COMPANY.

Tympalyn has a cleverly decorated space in the north aisle of the Graphic Arts Gallery. Four classic columns mark the boundaries, the capitals being large T's such as we see in the Tympalyn trade-mark and advertisements. This same-shaped T appears also in the supports of the railings and everywhere else that presents an appropriate opportunity for its insertion. A press cylinder is mounted on wooden bearings within the enclosure for demonstration of the use of this helper in make-ready. But a more extensive preparation for showing their product is being made by the Tympalyn Company, of Boston, at the Graphic Arts Workshop.

PARSONS PAPER COMPANY.

The visitors who are interested in paper will not pass by the fine exhibit of the Parsons Paper Company, on the northeast diagonal aisle of the building, nor will they be otherwise than kindly received by Mr. George F. Barden, who represents the company here through the duration of the exposition, and is high warden of the big register book, in which his callers are requested to enter their names. This register book is bound in fragrant russia leather, its buff leaves being of Parsons' Scotch Linen Ledger, of double royal size, making a ponderous volume 19 by 96 inches. It already contains the names of visitors from all parts of the United States with a generous sprinkling of unmistakable Latin-American cognomens, with addresses at Bogota, Buenos Aires or elsewhere.

Opposite the big book within their section is a beautiful case of quartered oak and glass, enclosing an exhibit of Parsons Paper Company's lines of Scotch Ledger, Treasury Bond, Old Hampden Bond and American Drawing paper. The various dainty shades of the bond papers are shown in unwrapped piles placed one above another in monumental shape, flanking a larger pile of ledger papers in white, blue and buff, the latter being a specialty adapted to the use of bookkeepers or other workers upon paper who have to write under artificial light. Every one who inscribes his name in the big register has a chance to see in that the pleasant effect of buff under eye and pen, for that book was chosen of this tint which is recommended. Rolls of drawing and blue-print papers tied with ribbons stand about this case, completing its artistic and appropriate decoration.

Drawing paper is a product in which American manufacture has until of late been rather lacking. The Parsons American Drawing paper, however, was used for the fine Government display of drawings at the World's Fair of 1893. The making of blue-print paper in rolls has by increased facilities of the company been brought out recently as a special line, while the quality of their bond papers, of which Treasury and Old Hampden are the leading water-marks, has been largely instrumental in raising the reputation of the house to its present standing.

During a recent visit of one of THE INLAND PRINTER representatives to the Parsons Paper Company's exhibit, Mr. Barden very good-naturedly consented to let a kodak be trained upon him, with the result shown in the accompanying half-tone. Upon Mr. Barden's desk is to be seen a globe containing samples of the pure linen raw stock from which the goods of his company are made, and perched upon the top of the globe is the little "purp" which Mr. Barden calls his "mascot." This is the third exhibit which Mr. Barden has had charge of, his others being the Centennial, in 1876, and the World's Fair, in 1893. No gentleman in the trade knows more about the mak-



GEORGE F. BARDEN.

The well-known representative of the Parsons Paper Co., Holyoke, Mass. In charge of the Company's exhibit in the Graphic Arts Building, Pan-American Exposition.

ing of paper and the proper marketing of the product than Mr. Barden, and it is a pleasure to meet and talk with a man of his caliber when after information regarding paper.

To sketch the history of the Parsons Paper Company would be to go back to the beginning of paper manufacture in Holyoke, as this company was the first to erect and operate a paper mill at that crook of the Connecticut river, which is now the location of the greatest papermaking city of America. A large picture in this exhibit shows the vast plant of the concern, built in 1889 and 1890, which is the largest devoted to ledger and bond papers in the United States.

THE BYRON WESTON COMPANY.

In a triangular space pointing to the northeast corner of the graphic arts gallery is the exhibit of the Byron Weston Company—the famous makers of ledger and record paper, and the only concern in this country which confines itself to that specialty. A fine mahogany case with architectural corners framing in the glass sides, shows a pyramid of the products of this company, beginning with a base of ream packages of antiquarian (31 by 53 inches) and ascending through with double elephant, double royal, double medium, imperial, superroyal, medium to demy, which forms the apex and makes a pedestal for a huge and elaborately bound book of Byron Weston paper. This book was made in 1893 by the H. O. Shepard Company, of Chicago, and was exhibited by the Byron Weston Company at the World's Fair in Chicago.

At the corners of the case enclosing the pyramid are rolls of ruled stock, illustrating the use of these fine grades of paper, while against the partition backing the exhibit is framed a full sheet of "Emperor" (size 4 by 6 feet), which is the largest made. This size is used for blue-prints or water-color work, schedules, drafting, etc., where great strength and dura-



EXHIBIT OF BYRON WESTON COMPANY.

bility are required as well as extraordinary dimensions. The company includes in its exhibit interesting photographs of its offices and mills at Dalton, Massachusetts, together with the flowing artesian wells which have been drilled for abundant supply of pure water, so necessary a factor in the manufacture

of white paper of fine grade. The dry climate and clear atmosphere of New England, with these abundant wells, it is claimed, makes New England the spot in America for manufacturing such paper as can hardly be produced in other parts of the world—paper that will stand the test of age and can be used in "records that defy the tooth of time."

THE BUFFALO PRINTING-INK WORKS.

The Buffalo Printing-Ink Works have a pavilion on the north aisle, opposite the American 3-Color Company's display. We lack a photograph of it, through having waited too long for palms to be put in place, but a bit of its hexagonal dome can be seen in the photograph of the exhibit of the Parsons Paper Company. This handsome pavilion is open on two sides, with supporting pillars, the other two sides being built of printing-ink cans with labels, black, yellow, blue and green, piled solidly above a low wooden wall, wainscoted inside with blue canvas. The floor bears out the harmony of the scheme with a gray painted surface protected by bright colored rugs, while two easy chairs and a broad table of oak complete the furnishing for visitors.

THE MITTINEAGUE PAPER COMPANY.

The idea of making the main building for the exhibit of graphic arts a gallery is very consistently carried out by such sections as that of the Mittineague Paper Company, which one might easily take solely as an art exhibit were it not for the explanation of Mr. C. S. Elliott, in charge, that all the various delightful pieces of work, from drawings to books, are on Mittineague paper. The walls of the exhibit are covered with drawings in charcoal, pen-and-ink and water-color, which illustrate the use of Strathmore drawing board and its appreciation by good artists; while the case full of leaflets, brochures and books, done in beautiful style by various printers, shows how the artistic worker in typography again chooses this company's product for the reproduction of art and for rich effects in type and paper alone.

While these mills of Mittineague, Massachusetts, turn out bonds and ledgers of most excellent qualities, their manage-



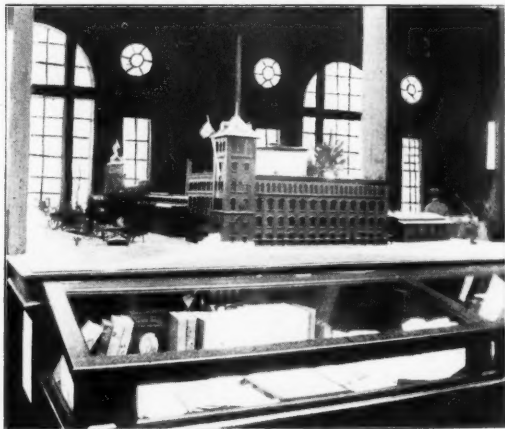
MITTINEAGUE PAPER COMPANY'S EXHIBIT.

ment has seen fit to make cover, book and drawing paper their special claim for honor. Rhododendron and Strathmore covers, Old Stratford and Strathmore deckle book-papers are well known to all printers of artistic matter. The Mittineague Company's exhibit is certainly a rare place for printers to study the possibilities of esthetic combinations of paper and ink and successful effects in composition, for the specimens they show are of the highest quality.

THE COSMOS PICTURES COMPANY.

A pretty little gallery of pictures on the south aisle of the Graphic Arts Gallery is made up of "Cosmos" reproductions of famous classic and popular paintings. These are set, singly and grouped, in frames of various shapes and sizes, against an effective background of green burlap, while three oddly made stands of dark green serve to display albums of the inexpensive but artistic "Cosmos" pictures, the product of the Cosmos Pictures Company, 206 Broadway, New York. These pictures are one-plate prints done in black and olive-brown, the paper afterward being roughened to soften and blend the tones. The effect is very rich.

Among the other exhibits in the Graphic Arts Gallery are those of the United States Playing Card Company, the Courier



MODEL OF THE NORWOOD PRESS BUILDING.

In the gallery of the Graphic Arts building, Pan-American Exposition, Buffalo, N. Y.

Company, Matthews-Northrup Company, the International Paper Company, L. L. Brown Paper Company, George P. Hall & Son, the Norwood Press, and Crane Brothers.

EXHIBITS IN OTHER BUILDINGS.

Besides the exhibits in the Graphic Arts Gallery and Workshop, there are a few scattered things of interest to the printer in other buildings. For instance, in the United States Government building a Mergenthaler Linotype and a Lanston Monotype machine are shown in operation as a part of the Patent Office exhibit. The Monotype machine is operated from 10 to 12 A.M. and from 2 to 4 P.M., while the Linotype is run from 12 to 2 and 4 to 6. These are to be found side by side in the northeast portion of the main Government building.

In the Government building is also a hand-engraving press at work on steel engravings. A souvenir prepared by the United States Government for this exposition is printed and distributed to show the manner in which everything that the Government uses, from notes to stamps, is impressed. Fourteen weeks were required to engrave this souvenir steel-plate, a contrast to photoengraving!

In the Electricity building, near the middle south entrance, will be found a printing exhibit by the S. S. McClure Company. A (Cottrell) press with an (Economic) automatic feeder, both run by a (General Electric 5-horse-power) motor,

will turn off a 16-page form of *McClure's Magazine* to show the method of printing employed in the McClure office, where twenty-one such combinations are put to work on a whole edition.

INTERNATIONAL TIME RECORDER COMPANY.

An exhibit in Machinery building which we can not fail to mention is that of the International Time Recorder Company, which contains the most modern time-keeping and time-stamping devices. The exhibit is unique and very pleasing to the eye, but would probably be passed as not belonging to graphic arts were it not for the fact that every printer should see it and understand fully the important part the goods play in doing a successful printing business. Every printer should know exactly what every job costs him, especially the labor part, which is the principal cost of production. If he has this knowledge in such a way that he can not fool himself, he is not apt to make ruinous prices for his work. Competition would then take new form and the printing business be more profitable and pleasant. THE INLAND PRINTER is using this company's time and dating stamp and finds it invaluable. "Knowledge is power," and full investigation by printers of modern time-keeping devices can not fail to give them knowledge and power that will benefit them directly and make the printing business at all points more profitable by the saving of lost time, which always is money wasted.

THE ARRANGEMENT OF THE PAN-AMERICAN EXPOSITION GROUNDS.

In Buffalo the site of the exhibition is a large, rectangular plateau, quite removed from the lake and from the river front, and touching on the south the fine Buffalo Park, one of the most interesting and successful creations of the elder Olmsted. There was nothing in the conditions which suggested any free and informal treatment, no considerable inequality in the levels of the ground, no great body of water in sight; and the absolutely picturesque character of the park seemed to invite and demand a contrast in the adjoining exhibition. It was for these reasons, and with the memory ever present of the lesson afforded at Chicago, that an almost entirely formal and symmetrical plan was decided upon and has been carried out. The buildings, the courts, the basins, are arranged upon axes, which have been carefully preserved. Each building or group of buildings has another opposite which balances it; and it has been the aim to produce rather a unity of effect in the buildings and gardens than a series of isolated units.—From "The Field of Art," in the *June Scribner's*.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION.

The forty-seventh annual convention of the International Typographical Union will be held in Birmingham, Alabama, August 12-17, 1901. Members of the organization who believe Birmingham is too far South to be a very pleasant place to visit at that season of the year have been assured by members of the local union that it is not so uncomfortable a city as many people imagine. Although too early to announce the program, it is said that one of unusual interest will be presented. The following is the entertainment committee: Allen M. Holt, James H. Leath, S. F. Vance, Marvin Harper, G. F. Stewart, J. A. Lane, W. C. Gardner, J. H. F. Moseley, J. A. Perry, W. K. Trechsel and W. F. McCartney. Nashville union expects to entertain delegates passing through that city en route to the convention.

CINCINNATI EXCURSION

Via Monon Route and C. H. & D. R'y. One fare for the round trip. Tickets on sale July 5-7, good returning to August 31 by depositing with agent at Cincinnati. City ticket office, 232 Clark street, Chicago.

OMAR AND THE INLAND.

BY JOHN MCGOVERN.

MY old friend, Henry O. Shepard, has placed in my hands a book, the most beautiful that was ever made in Chicago, so far as I know — the product of his wonderful press (for I have long venerated THE INLAND PRINTER, and feel that it is rapidly restoring the glory of the early workers in our art at Venice and along the Rhine). I am bidden to write about that book as I wish, and for THE INLAND PRINTER.

The volume contains 131 quatrains of poetry, modeled on



"On Baalbec's giant ruins, high in air,
Some extinct tyrant's cartouche sculptured there,
His occult-graven name obliterate,
I saw a Raven perch and gravely stare."

the Persian *rubai*, some thirty-seven of them coming directly from Omar, the others being the poetic work of an unknown philosopher of Chicago, whose *nom de plume* is Mirza Mem'n.

Now, first to history: Long after Mohammed, but yet earlier than the Holy Crusades, three Persian schoolboys fell to guessing as to what should be their careers in life; and, as it occurred to them that no three schoolmates had ever all three achieved extraordinary distinction, and not always even one in three, so they made "a tripartite agreement," each engaging to take care of the other two, should the future advance him to a station of dignity in Persia.

One of these schoolboys became the "Old Man of the

Mountain." From him arose the word *assassin*, made terrible in American ears by John Wilkes Booth and Charles J. Guiteau. Gibbon utters the remarkable statement that nothing more can be said of the history of the Assassins than is set down by Monsieur Falconet in Volume XVII of the "Academy of Inscriptions," a book that I happen to have at hand, where the first essay is dated December 3, 1743, and the spelling is *assassins*, rather than *Ansaireeh*, as Lyde has it in his history, or *Ansayrii*, as Walpole puts it in his. The story in Michaud's "History of the Crusades" is also told with dramatic interest. In a word, the Old Man of the Mountain gave his disciples

hasheesh, and sent them forth to assassinate (*hasheeshinate*) both Moslem and Christian, promising to the successful murderer the realization in heaven of all the delights he beheld in his intoxicated visions.

Another of the three schoolboys became Grand Vizier, raised the other two to affluence, according to agreement, and told the tale.

The third, and, after all, to us the most wonderful, because of Edward Fitzgerald, an Englishman, was Omar Khayyám — Omar the maker of tents (*The-Maker-of-Tents* meaning no more, actually, than Smith or Carpenter does in an English name); and I understand that our Chicago poet's patronymic, concealed under Mirza Mem'n, is itself owing to a similar method of making family names among Western peoples.

When Omar appeared at the gate of the Grand Vizier to obtain his share of the good things that the taxpayers were giving up, he stated to the Grand Vizier that he wanted only "to live in a corner under the shadow of the fortune" of the Vizier, and to study the sciences. The Vizier granted him a pension of 1,200 *mithkals* of gold a year, and Omar settled down to what I would regard as a distinctly good thing. I figure it something like \$40 a week. According to D'Herbelot's "Bibliothèque" (which I also happen to have at hand), we get from the word *mithkal* some important expressions of ideas — both *medical* and *musical*.

So Omar settled down and extracted the cube root, and figured out toward infinity, and watched Saturn go around in thirty years and Jupiter in twelve years; and figured to see if the relations of twelve to thirty would give up the secrets of the wandering stars; and he constructed the probable line of stars that the sun visited as it went through the heavens; and he figured on the angle at the sine from the moon at her quarter to the earth, the same as astronomers are doing today; and he honored Hipparchus, as all scientists do today; and his fame as an astronomer and mathematician spread through all the world — which in Persia was then *Persia*, and is today Persia, only they called it then Iran, and so call it today.

And after he had dwelt long on the Scorpion-stars and theorized why red Antares killed off the sun in winter; and had admired the Creator for making the sickle in Leo at harvest — or admired mankind for fashioning its harvest sickle like the sickle stars in Leo (same thing), he began writing epigrams.

That is what Lord Bacon, partly the same kind of a man,

did, in later ages. But Bacon was staid, respectable and unpoetic. Omar was the prince of cynics; he was sure this life was the end of him; every glass of good wine he could not drink, every pretty girl he did not kiss if he could, every night whose stars and perfumes he did not praise—these items he set down as dead loss. Here is his view, in Fitzgerald's quatrain 24:

"Ah! make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust to lie,
Sans Wine, sans Song, sans Singer, and—sans End!"

No mollah, no priest, no church ever liked that sort of thing. Consequently, the campaign of silence was always fought against Omar. Fitzgerald heard of Omar through India; London gave him the silence of all the millions that pay English state taxes to their priests—he died and thought both he and Omar were forgotten. But Omar's poetry was to live, despite his cynicism, as long as roses, wine and women's lips were red. And admirers, as we shall see, were even to fit his ethics to the ethics of their own civilization.

If one wishes to synthesize, or make up, Omar, he must take some of Hipparchus, some of Archimedes, some of Bacon, and mix them together; then he must prepare separately a good deal of Montaigne, and a good deal of Volney; then he must flavor with some of the tone-sense of Rousseau—there you have this Omar, a reversion, an atavism, of archaic Persia, of the first Druids—practically of the purest religion man has set up, but gradually degraded to wine, women and song—as Confucianism insensibly descended through the ages into Buddhism and Boxers.

In transcribing his thoughts, Omar began at the right hand of his page and wrote to the left, a delicate set of marks, much too fine to be imitated in type. If the line were not long enough to fill up, it was stretched out; if too long, the surplus was crowded into the line above, as in our pearl-type dictionaries. They say there are three thousand voluminous Persian poets still immured in these *taleck* manuscripts of the Iranian libraries. Whatever Omar had to say, he wrote in four lines. If the first line ended with the word *desires*—that is, if *sires* was the tenth syllable, then the second line ended with a word like *fires*; the third line contained ten syllables that ended with *any but* the sound of *ires*—that is, it was "blank"—while the fourth line rounded up with, say, *suspires*. Now, this stanza either hits the ear with delightful cadency, or falls with a dull thud. It is better fitted to Persian than to English, for the Persians have thirty-two letters, while we have only twenty-four, and *they* can keep their sounds purer than *we* can. But Fitzgerald had got the thing going in his head until it sounded all right, and he successfully conveyed that vibration to the world. I meet an increasing number of people who feel their strongest poetic thrill only after they have been set off the train at that third line and have climbed again into harmonic motion when the final same-sounding rhyme was announced. Fitzgerald's quatrains, to me, as compared with Poe's stanzas, with William Collins', or with Campbell's, are lame and halt. I can see a remarkable analogy of Omar with Gray's "Elegy," but I certainly think Gray's quatrains more musical than Omar's. But, with those guttural and childish Persians, all may have been different; and, again, I can not deny that there are certain phenomena attending the quatrain which occasionally make it effective. The *rubai*, may be, too, the link between prose and poetry, or between *poetic prose* and poetry.

Be that as it may, the quatrains of Fitzgerald charmed our Mirza Mem'n and became a part of him, until, with due honor and acknowledgment to the originals, he molded his own thoughts into similar harmonies, sprinkled them in among Omar's, and, thus creating a poem of 131 quatrains, it comes to the world in a form so engaging as to arouse all my sentiments of admiration. I have now reached a point in this disquisition where I can describe the printing of the book.

The only book I possess worthy of mention with this work of Henry O. Shepard is Ballantyne's New Testament, from Edinburgh. In that splendid volume, a combination block border, on the order of the brass doors at Florence, is fitted around the miniatures of old masters, thus giving copious examples of some fifteen of the ancient church painters, including Raphael and Titian. The type, in that work, is itself on the white paper.

Mr. Shepard has chosen a white plate paper without fault, and this I mean. On each page a pale green plain tint-block gives the background for the quatrains, leaving three-quarters of an inch of white around each page.

Three quatrains occupy a page, with a numeral over each stanza. Around them is printed one of a set of borders which runs practically in the following order: On page 1 a border of water lilies; on page 2, of tulips; next, of roses; next, of grapes and vine—these in a pale purple of the grape, on the pale green tint-block. But only the grapes and the roses are used for the quatrains themselves, and project gracefully from the stanzas, affording an ornamentation that would have delighted either Omar or Fitzgerald. The lilies and tulips are reserved for the pages of illustration, and the tendrils of these flowers do not wander on the page.

The type-ink is a jet black, as handsome as the nutgall of Shakespeare's time, and the style is called Satanic by the type-founders.

The illustrations are twelve in number. They are original paintings, reproduced on copper half-tone, and tooled by line-and-stipple steel engravers until they convey an impression of technic (as in the case of the picture at quatrain 25) that is as agreeable to me as steel has ever produced. The green tint-block for the half-tone is hollowed, and the purple tulip or lily weaves its garlands around the half-tone contrasts of black-and-white. On such a page, in such surroundings, comes Beauty with her maids, sweet Grace and Elegance. I, too, have dealt with half-tones. I suppose Mr. Halligan and myself, in 1890, printed some of the first landscapes ever put on the news-stands. I was deeply interested when Munsey began tooling his photographic reproduction in 1895; but this half-tone of the Coral Isle at quatrain 25, with its palm rising as beautifully as in any dream of Verestchagin, is most certainly in itself the handsomest thing of its kind that art and science have yet brought under my welcoming eye.

So, on such a fairy-like page, has our unknown and modest poet sung his lay. Smit with the love of Semitic song, so has he kindled the love of the great printer of our city that this satin-like volume comes forth—not a translation, but some Western metempsychosis of old Omar, modifying Cynicism somewhat to Faith and asking Love to be eternal rather than for a day.

The quatrains that are Omar's this Mirza Mem'n has faithfully named by number, and there he has versified from McCarthy's prose translation. The quatrains that are his own, are those that I will debate.

I am a good many years distant from my days of poetry, and have lost the keen technical knowledge I once attained. The quatrain called the *rubai*, too, is Semitic—I do not easily come under its influence. But Mirza Mem'n is a poet, or I think he could not form the cadences in the quatrains I shall quote:

XIII.

"Then cull the flower, ere its bloom is shed;
Live swiftly till the vital spark has fled.
The life we live is short; but O the length
Of endless Eons, after we are dead."

Here is a perfect epigram, perfectly expressed. I suppose Omar himself got in the habit of linking two *rubaiyât* together, but he ought not to have done so; no more than Epictetus, Seneca, Aurelius, Bacon, Colton, with their apophthegms. There is a chain of "clay" quatrains in Mirza Mem'n's book that I would like to praise by quotation, but, of course, it can not be done for lack of space.

It is no ordinary verse-writer who can make English words serve obediently in the following epigram:

XVII.

"Yet urns of ashes merit scant respect,
If Golden Bowls of life are never decked
With wreaths on wreaths of roses odorous:
The living, not the dead, can feel neglect."

No. 18 follows with astonishing metrical felicity; let poets set to work seeing if they can forge two *rubaiyât*, running, that are as liquid in tone and fluent in prosody.

Over each illustration is placed a fly-page of tissue-paper, and on that page, in vermilion, with smaller text, is printed the quatrain of which the picture is an artistic interpretation. I have spoken enthusiastically of the Palm and Coral Isle, as portrayed in hours of peace. Here is the vermilion stanza on its tissue-page:

XXV.

"Come, fly with me, to where wild surges moan
Around some Coral Isle, to man unknown;
Where plummy palms are mirrored in the deep;
And there, together, live and love alone."

At 47 the dignity of the verse is great. The third line throws it down, possibly because of the preposition *where* at an evil point:

XLVII.

"The tears of Isis, in Nile's mighty flood,
Bewail Osiris dead. The Lotus-bud,
Afloat in tears, exhales its fragrance where
The asp drew star-eyed Cleopatra's blood."

At 53 a magnificent stanza is nearly in sight. Possibly the word *farewells*, so gloriously placed, wrecks the vibration of the *best-behest* rhyme:

LIII.

"The winds have scattered o'er our Mother's breast,
The dust of dear ones, whom we cherished best.
They lived and loved; then flinging fond farewells,
They vanished at grim Azrael's behest."

I must unreservedly praise the following epigram. I can point only to its grace as decking its truth:

LXII.

"As we know nothing, how can we explain;
Add naught to nothing, how much is the gain?
We came from nothing, and to it return;
Take naught from nothing, what will then remain?"

I think nobody but a true poet could write this quatrain, and nobody but an artist could conduct its grammar so successfully:

LXVI.

"No rosy fingers, beckoning from skies,
No Houris, bending down from Paradise,
Shall steep my soul in glamour; but as naught
The lure of languor in their lustrous eyes."

I am proud to see these two *rubaiyât* come out of Chicago, and they also follow each other in the book:

LXXIII.

"Should angry storms o'ercast our smiling skies,
And dim the twin-stars of your sapphire eyes
With rainy tears, O then indeed would I
A sense of earthly torment realize."

LXXIV.

"But ah, the glimpse of Heav'n, when lucent spears
Shoot thro' the storm-cloud, as it disappears;
And sparkling rays, from out thy clearing orbs,
Make softly tinted rainbows in thy tears."

At 82 is a fine couplet:

"Bread is not made from wheat that's yet to grow;
Nor from that hid in Pharaoh's tomb below."

As was remarked, the chain of "clay" quatrains are all noteworthy. I may quote the first and last. The typographical lotus ornaments that mark and separate such passages are in excellent taste:

XCII.

"Your Sapphire, with its coruscating ray,
The Jar, which cools our wine this summer day,
The Hookah's creamy bowl, and We who smoke,
All boast no higher origin than clay."

XCVII.

"But neither Gem, nor Jar, nor Pipe, nor Thou,
May know His reasons: for the Why and How
All things were made, remains inscrutable.
Can He, to Clay, those purposes avow?"

The anonymous poet opens the Book of Nature and closes his poem with a number of dignified stanzas, of which I think No. 120 to be the most successful:

CXX.

"This is no tome in antiquated phrase,
The garbled history of ancient days,
When pseudo-prophets led the blinded hosts,
Through crooked paths, in error's darkened ways."

Such is the "Rubaiyât of Mirza-Mem'n," of Chicago. It is the honest work of a faithful admirer of Omar, who, however, must join to the materialism of the Persian some emanation, some *homöousian* sense, of intelligent molecular physics, some Creator of Creation. Our poet can not drink the red wine, breathe the attared midnight air and kiss the opening lip—he can not drink that cup and hope himself to turn to senseless molecule, eternal though it be. Optimist in life, why should he turn to pessimist by merely casting off the mantle of life and song?

Of all the characteristic things I have seen human beings do, this issue of a golden, white satin volume, alluring Ivan toward the Western *Adonai*, seems the most modest, the most genuine, and not the least praiseworthy. I hope the sternest criticism may not with time beat down the quatrains of Mirza Mem'n, many of which I have here quoted, giving them no more praise than I believed they would bear from eyes and ears with little of the printer in them—that care naught for the type and appanage—the dress of verse, however splendid it may be.



"How is it?"



"It's 'all right.'"

A YOUNG CRITIC OF THE RUBAIYAT OF MIRZA-MEM'N.

HOW TO VIEW THE SCULPTURE AT BUFFALO.

It would seem well to emphasize this fact, that the general scheme of statuary was treated as a unit as to its scale, so as really to form a part of the exposition as a decoration of the same and not as individual statues or groups—because to many of the sculptors this was entirely a new idea. With most of them the statue or group had always been modeled for no particular place and to look equally well in the parlor, park or museum—and to subordinate the sculpture to the general artistic purpose, and to make it an integral part of a big artistic scheme was to many a new experience and not an easy one; but it is fair to say that the work has been carried on with enthusiasm and with every endeavor to subordinate individuality for the sake of general harmony. Therefore, when judging the sculpture at the Pan-American Exposition, to be perfectly fair to the individual sculptor it will be necessary to consider the general effect, and the success of each individual piece of sculpture as a part of this effect, as well as the individual merit of the work, because in many instances the sculptor may have made sacrifices for the sake of the general result and should receive credit for having done so.—From "The Field of Art," in the *June Scribner's*.



FERDINAND WESEL.

THE life of Ferdinand Wesel, president and founder of the F. Wesel Manufacturing Company, of New York, is a striking example of what may be achieved in America by men of industry, courage and brains. Ferdinand Wesel was born in Frankfort-on-Main, Germany, in 1846, and there he learned the trade of machinist in the thorough manner of earlier times. In 1863 he was working on cylinder printing-presses. In those days machines were literally chiseled out of the iron in Germany. Incredible though it seems, it is a fact that all beds and bearings of cylinder presses were worked down by chisel and filed and rubbed down to get them level and smooth. There were no gear-cutting machines, and all gears and racks were worked out of the casting by hand. This was a training calculated to produce thorough mechanics of "all-round" efficiency, and under such conditions young Wesel completed his training, and then turned his eyes to the land of opportunity, arriving in the United States in 1866. He worked at first in a shipyard in New York, and in other shops, until in 1868 he entered the employ of R. Hoe & Co. In the evening and his own leisure time he constructed two tower clocks, with a view of going into a line of business at that time unknown in America. One of these clocks was exhibited at the American Institute and secured a prize. There it was seen by Richard Hoe, who shortly after sent for Wesel and asked him if he was a clockmaker. Wesel's reply was to the effect that, being a machinist, he could build any sort of machine, but that he had never learned clockmaking. Some time before, Mr. Hoe had ordered in Europe a large clock of very complicated construction, giving the time in the leading cities of the world, and, among other operations, the years, months and days. The builder died before the clock was finished, and it was shipped to Mr. Hoe in an incomplete state, arriving as a mere collection of parts, and had been put aside as useless. Mr. Hoe believed he had found the man to finish his clock, and when the work was satisfactorily completed by Wesel, he had marked him for promotion. This promotion was hastened by the recommendation of Joseph Thorne, whose experimental typesetting machine was in construction at Hoe's works. Mr. Wesel was assigned to this job, and his skill and inventiveness won him the praises of Mr. Thorne, which in turn were reported to the firm, resulting in his appointment as foreman.

Combined with the skill and diligence which were pushing him to the front, Mr. Wesel had a well-defined ambition. He saved his money, he lived economically, he attended night schools, and in 1880 he started in business in a very small loft on Elm street, New York, manufacturing brass rules, stereotype blocks, galleys and wrought-iron chases. In 1881 a move was made to 178 William street, and in 1883 to 18 Spruce street, each removal caused by expansion of business. His workshop was burned out in 1885, and located at 11 Spruce street, gradually occupying all five floors of the building, until in 1892 he purchased the old armory of the 23d Regiment, N. Y. N. G., at the corner of Cranberry and Henry streets, Brooklyn, retaining the premises in Spruce street as salesrooms. This enlargement was necessitated by the growth of the business of manufacturing electrotyping, stereotyping and photoengraving

machinery. For a few years before this Mr. Wesel had sold this class of machinery as agent for the manufacturers. He soon saw that the whole line could be greatly improved upon, and that the market for it was rapidly widening. In 1896 the premises at 11 Spruce street were found to be too small, and



FERDINAND WESEL.

new salesrooms with 15,000 feet of floor space were secured at the present address, 82-84 Fulton street. In 1899 another factory, opposite the armory factory, was acquired, making the total floor area occupied fifty-five thousand square feet, which is now inadequate to the demands of a business which during the first six months of 1901 is more than double what it was in the same period in 1899, extending all over the world, with branch agencies in Germany and Great Britain.

In 1889 the business was incorporated as the F. Wesel Manufacturing Company, with Mr. Wesel as president and Mr. Emil Stephany as secretary and treasurer, Mr. Wesel owning most of the stock and the balance being distributed among a few tried and faithful employees. One excellent feature of the business is the length of service of the employees. In it there are men who have worked continuously for twenty, eighteen, fourteen, twelve and ten years respectively. When Mr. Wesel



gets a good man he holds on to him, and no one is a better judge of a good man.

The Wesel business is the monument of years of extremely arduous work. Everything is manufactured under Mr. Wesel's personal supervision. For his customers he is confronting and solving difficult problems daily. His factory is a cathedral to him, and to others it is a model of system, cleanliness and productiveness. He is a man in love with his business, jealous of its reputation and the quality of all the products that bear its name, and who has fairly earned the esteem of his competitors and customers and a world-wide fame for the excellence of his manufactures. The Patent Office records a long line of Mr. Wesel's inventions, many of which have tended to advance the various arts in which his machines and appliances are used.

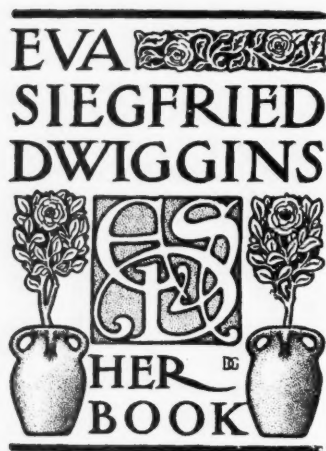
Mr. Wesel is seen at his best in the domestic circle as a sympathetic husband and father. His home is a model of substantial, unostentatious comfort. He has been blessed with three sons and has an adopted daughter. The eldest son, a young man of great promise, died in 1888. The second son, Ferdinand, aged twenty-five years, has had the advantage of a fine education both in the United States and Germany, and now assists his father; a younger son is still at school. Mr. Wesel is prominently connected with several of the leading German-American societies and charities of New York, and is president of the Elka Park Association, composed of leading German-American citizens of New York, who own a large estate in the Catskill Mountains, where the association has built a fine clubhouse and the members have erected a number of elegant sum-

of a lovely country. In his hours of relaxation Mr. Wesel is a model, most hospitable and jovial host, and the life of a social circle. While clinging with affection to the memory of the Fatherland, he is an earnest American in his principles and the most patriotic of New Yorkers, for in that city is all that is dear to him, and in it are centered his ambitions and achievements. The portrait of Mr. Wesel printed with this article was taken specially for and at the request of THE INLAND PRINTER.

THE JULY COVER.



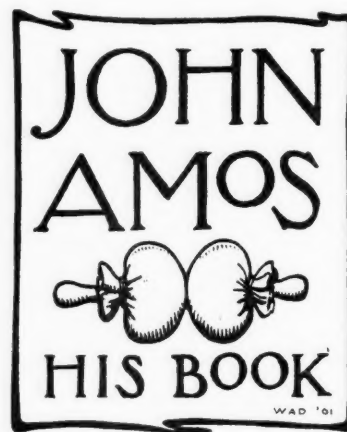
UR cover this month is the joint production of Mr. F. W. Goudy, whose work frequently has been seen in this magazine, and Mr. Will A. Dwiggins, his associate. Since specimens of Mr. Goudy's work first appeared in THE INLAND PRINTER, he has gone steadily on in the course planned, confining his efforts almost entirely to pen drawings for printers' use and designs for cloth-cover stamps, which have been taken by such leading publishers as A. C. McClurg & Co., H. S. Stone & Co., Thomas B. Mosher, Bowen-Merrill Company, and others. His designs are simple, always dignified and usually depend for effect on carefully studied arrangements of lettering, which he works out with individual feeling and



BOOK-PLATE.
By W. A. Dwiggins.



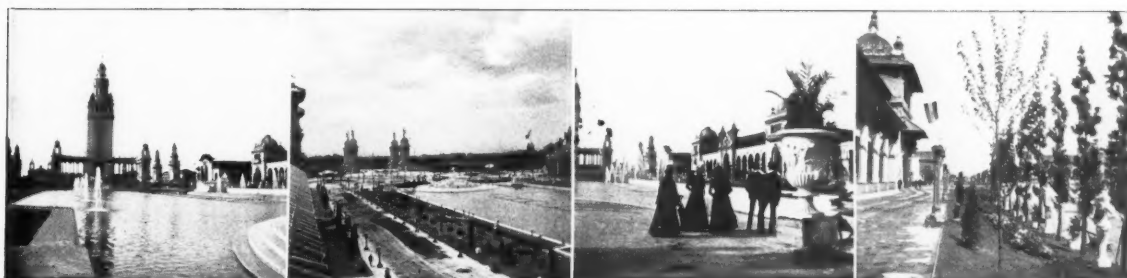
COVER.
By F. W. Goudy and W. A. Dwiggins.



BOOK-PLATE.
By W. A. Dwiggins.

mer residences. Here Mr. Wesel has his beautiful summer home, and here he erected a monument to his late wife, the sister of the present Mrs. Wesel, in the shape of a massive tower built on the mountain side and commanding a magnificent view

treatment, and just enough ornament to make a thoroughly decorative composition. The special winter number of the London *Studio* names Mr. Goudy as one of the foremost of those artists influenced by the printing of William Morris "to



draw more or less in the style of the old seventeenth century woodcuts."

Mr. Dwiggins has but recently entered the field, and his work is as yet but little known. He has the enthusiasm of youth (he is barely twenty-one) and the desire to accomplish something worth while. There is no doubt but that he will be heard from. He has decorative feeling, especially in the line of illustration, always realizing the technical limitations of his art, and he makes his work thoroughly in harmony with the printed page which it is to accompany. Just now he is at work on a series of illustrations for "The Pied Piper."

Mr. Dwiggins studies the work of the great pen-and-ink draftsmen, but is acquiring a technic of his own which experience will improve and give to his drawings that swing and decorativeness he feels.

Review of Specimens Received

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

BYRD PRINTING COMPANY, Atlanta, Georgia.—The folder, booklet and postal card sent by you are artistic specimens of typography, and presswork is above reproach.

JAMES B. BROWN, Winnipeg, Manitoba, submits samples of blotters and business cards that are neat in design and well printed, making attractive advertisements.

E. P. GILSTROP, Eugene, Oregon.—We think you could not have improved much on the program submitted. Composition is neat and well finished and presswork is good.

THE NOLLEY ILLUSTRATING COMPANY, Baltimore, Maryland, submits blotters printed from half-tone made from clay modeling. They are printed in black and color and have a striking and attractive appearance.

C. D. CHAPMAN, Redlands, California.—Your ad. is lacking in strength. With a border such as you have used, a bolder face letter would be more in keeping. You should fill up more of the space in the inner panel.

THE ACME PUBLISHING COMPANY, Morgantown, West Virginia, submits an advertising booklet entitled "A Pot of Gold," in which is set forth the advantages of getting work done in its establishment. The design and composition are good, but the presswork could be improved.

H. C. REED, Imperial Press, San Diego, California.—Your billhead is neat. Do not worry about a color scheme for it. The letter-head would be better if the date-line were stronger—set in larger type. The card is all right. Your work on the paper is an improvement on the patent insides.

FROM THE REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio, we have received a catalogue printed for the Rex Buggy Company, which is an excellent sample of engraving, composition and presswork. From two to four colors were used on each page, and the register is all that could be desired. The catalogue consists of fifty-six pages, 8 by 10 inches oblong, printed on heavy enameled stock, enclosed in red cover printed in blue and gold and embossed. The catalogue is interleaved with tissue on

which the trade-mark of the company and the words "Are You With Us?" are embossed. The work is of first-class quality throughout.

J. ARTHUR BELISLE, Worcester, Massachusetts.—The circular submitted is a neat piece of composition, and we doubt whether the running of the same in colors, as you suggest, would be an improvement. The work is well designed and artistically executed, and presswork is also good. The print is better on the blue than on the red stock.

SOME neat samples of typography are submitted by Henry B. Croskey & Co., Philadelphia, Pennsylvania, showing the harmonious effect that can be produced by a single series of type judiciously displayed and printed in colors selected for harmony and artistic appearance. Circulars, envelopes, cards and folders are thus treated, with very pleasing results.

AN announcement card from W. M. Williams Printing Company, Cleveland, Ohio, is an elaborate production of borders and panels, printed in strong colors and tints—a little overdone from a practical point of view, the time expended on such work being out of all proportion to the result attained. The composition and presswork are of excellent quality.

THE BULLOCK ELECTRIC MANUFACTURING COMPANY is issuing some attractive literature in the form of booklets, two of which—"Electricity: A Twentieth-century Convenience," and "A Step Forward"—are good specimens of up-to-date artistic typography. The booklets are very well designed and the half-tones in "Electricity" are very fine, and the presswork is excellent.

ED C. MAGNUS, Poppeldorf, Bonn, Germany, sends an advertising novelty, lithographed in colors on one side of the sheet to represent a bulky bound volume, then die-cut and folded so that it appears to be a book $3\frac{1}{4}$ by $2\frac{1}{8}$ and $\frac{3}{8}$ inch thick. On the other side of the sheet is printed an advertisement. Though not, as Mr. Magnus says, "a model of fine printing," it is a unique advertising design.

ROBERT A. WISE, Cleveland, Ohio, is but seventeen years old, but conducts a printing-office and does some very neat work in the line of business cards, etc. Presswork on all samples is very good. He gets a large amount of instruction from THE INLAND PRINTER, and "finds it the most interesting magazine published." You are on the right track, Robert, and we will be pleased to see more of your work in the future.

WINDLEER, Pennsylvania, for a four-year-old community is very enterprising. It has issued a 56-page edition of the *Era*—a 5-column folio, fully illustrated with views of the town and vicinity, and portraits of its leading citizens. The make-up of the paper is good, but the presswork is of a character that will stand much improvement. It is an enterprise, however, that is commendable to the spirit of those engaged in its production.

MUNDER BROTHERS, Baltimore, Maryland, send a booklet printed on green stock, dark blue and bright red inks being used for the lettering. Previous to using these colors, the whole was printed in white ink, and then the type, on second printing, registered exactly over the white. This gives the blue and red a particularly brilliant appearance, but perfect register must be had, otherwise the white will show and spoil the effect. This is apparent on some of the pages of the booklet submitted, otherwise the composition and presswork are excellent.

GATCHEL & MANNING, Philadelphia, have sent samples of their "duograph" and three-color half-tone work. The duograph is intended to be run, as its name indicates, with two printings. A very beautiful effect can be obtained in this way by using two shades of the same color, a light tint and then the darker color. The three-color work is a line in which there seems to be more demand for plates than in times past, and this firm is arranging to supply the needs of customers in a very satisfactory manner. The samples submitted show this.

THE TRIBUNE PRINTING COMPANY, Minneapolis, Minnesota, sends a booklet entitled "The Value of Attractiveness." It consists of sixteen pages, printed on deckle-edged stock, in black, green and pink, on one side of the sheet, which is then folded and sewed with a mauve silk cord into a squared cover, on the front page of which is an elaborate design printed in four colors and gold. The work must be seen to be appreciated, as no description can give a true idea of its beauty. The design, composition and presswork are all of the finest quality.

REDFIELD BROTHERS, designers, engravers and printers, 411 Pearl street, New York city, send a few samples of their work, each of which gives proof that they employ none but artists in the various departments



of their establishment. Composition is first-class, engraved ornaments appropriate to the type and subject-matter of the work, and inks chosen that harmonize or contrast well with the stock used. A booklet entitled "Cover Inks of Today," printed for the Fred'k H. Levey Company, the well-known ink-makers, is a very artistic production, showing off to perfection the various shades of ink suited to the dark colors and rough surface of the popular cover-stock of to-day. This is an excellent book of reference for pressmen who desire to use colored inks in a way to show their true value.

A PAMPHLET of eighty pages and cover, 8 by 10 inches oblong, entitled "What we do and how we do it," has been printed and issued by Robert Gair, general printer and lithographer, Brooklyn, New York. It is an illustrated descriptive story of the various departments in this immense establishment, with portraits of the officials. It is printed on fine enameled stock in black, brown and light blue, and all the work — engraving, printing, binding and embossing — was done in the one establishment. The pamphlet was gotten out under the direction of L. Stauderman, advertising manager, and is a very fine specimen of up-to-date letterpress printing that will attract attention and evoke admiration from all who can appreciate work of this nature.

RAILROAD companies are great disseminators of geographical and historical literature, and in these days they vie with each other to produce the most attractive booklets, folders, etc., to captivate the public and turn its attention to the exceptional advantages offered by their own line to travelers to induce them to patronize one line to the exclusion of other competitors over the same or similar routes. The Baltimore & Ohio Railroad is sending out a series of booklets entitled "Guide to Washington," "Royal Limited Menu Souvenir," "Reasons Why," and "Tours to Boston," each of which is an excellent sample of fine printing and a fund of information to the would-be or intending traveler. The letterpress is fully descriptive of the sights and scenes along the route, and the half-tone illustrations tell more than words can convey of the scenic beauties of the highway between the greatest city of the West and the Capital City of the greatest nation on the face of the earth — Chicago and Washington. To those contemplating a trip this year when all attractions are drawing eastward to the Pan-American Exposition, we would advise sending a 2-cent stamp to the passenger department of the Baltimore & Ohio, at either Baltimore or Chicago, for a copy of one of the publications named above.



THE Boston office of the Whitlock Printing Press Manufacturing Company has been removed to 309 Weld building, 176 Federal street.

THE Child Acme Cutter & Press Company, of Boston, has opened a branch in Chicago at 315 Dearborn street. It is in charge of Mr. F. W. Schroeter.

THE Peninsular Engraving Company, of Detroit, has opened an office in the St. Paul building, Toledo, Ohio, and placed it in charge of F. H. Aldrich.

ALBERT M. BAKER has been appointed the Philadelphia representative of the Caton Manufacturing Company, of Baltimore, with headquarters with Bendernagel & Co., 521 Minor street.

C. F. AHLSTROM has been elected vice-president of the Whitlock Printing Press Manufacturing Company, Derby, Connecticut. Mr. Ahlstrom has been connected with the com-

pany for many years as selling agent in New York, and his promotion is well deserved. He will continue to represent the company in New York as heretofore.

THE Aluminum Plate & Press Company has removed from its old offices at 87 Nassau street, New York, to larger quarters in its new building on Hudson street, corner of Spring.

THE employees of Ward & Shaw, Cleveland, gave a very successful picnic on Saturday, June 22, it being the first entertainment of the kind arranged by this company. It is proposed to hold the picnics annually hereafter.

THE Franklin Machine Works has removed from Twelfth and Hamilton streets to larger quarters at 1231 to 1239 Callowell street, and 407 and 409 North Thirteenth street, Philadelphia, and has largely increased its facilities.

THE new official monthly publication of the New York Press Club is called *Press Club Doings*. It is a record of the social and commercial doings of the men who compose the club, and from the appearance of its first two issues promises to be a success.

FRANK SCOTT, proprietor of the Shenango Printing Company, Greenville, Pennsylvania, states that his firm has recently put in a new press and purchased some new type and material. The firm has just been awarded a five-year publishing contract, and is doing a good business.

THE degree of master of arts was conferred upon Mr. Theodore Low De Vinne by the Columbia University, of New York, on June 12. This is the first time such an honor has been conferred upon a printer of the United States solely because he was known and honored as a printer.

WILLIAM M. BAYNE and Mrs. Ann E. Wilcox were united in marriage by Dr. John L. Hillman, pastor of the Franklin Avenue Methodist Episcopal Church, Cleveland, Ohio, on May 22. Mr. Bayne is manager of the well-known firm of the W. M. Bayne Printing House, and is one of Cleveland's prominent citizens, having been actively identified with its business and municipal affairs for the past quarter of a century.

THE Milwaukee Typothetae has just entered into a three-year agreement with Typographical Union No. 23 for an increase in wage scale from the \$14 minimum to \$15 for eighteen months, and \$16 for the following eighteen months for job compositors, and a reduction of hours from eight and one-half to eight hours for machine operators in job offices without change in scale, which remains at \$18 for day operators and \$23 for night men — the same as the scale in newspaper offices.

ON June 13, his forty-first birthday, Col. John F. Hobbs was tendered a reception and dinner by the New York Press Club. Colonel Hobbs' friends presented him with a handsome diamond-studded locket and diamond studs. The presentation was made by Mr. George L. McCarty, one of the editors of the *National Provisioner*. Dr. J. H. Senner also presented Colonel Hobbs with extra shares in the *National Provisioner*, of which Colonel Hobbs is one of the stockholders and editors. At the dinner were present representatives of all prominent packers from various parts of the country. An excellent menu was prepared by Superintendent Southerner, of the Press Club.

Salem



STANDARD LINE SALEM SERIES PATENT PENDING

16 A. 30 B. TWELVE POINT \$2.80
NEW AND ORIGINAL TYPE FACE
 Dubbed the "Salem Series" showing six
 Advance Sizes \$1234567890

9 A. 18 B. EIGHTEEN POINT \$3.20
Made of NICKEL-ALLOY
The Best of all Type Metals

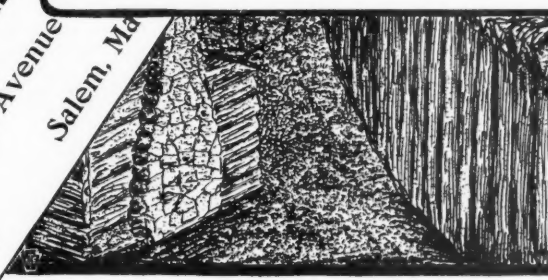
7 A. 10 B. TWENTY-FOUR POINT \$3.50
A WITCHY FACE
Standard Line Type 69

4 A. 7 B. THIRTY-SIX POINT \$5.50
EXHIBITS
The Black Art
Sand BAR

OTHER SIZES IN PREPARATION

A Product of the
KEYSTONE FOUNDRY
 Eighth and Sansom Streets
 Philadelphia, Penna., U.S.A.

Miss Witchery
 Owl Avenue
 Salem, Ma.
 PALMIST



PHILADELPHIA EVENING

EVERYONE

Should take a
 trip to the 7th
 floor and see
 our samples of

HORSE
HOW
GOODS

Millinery takes
 the lead in our
BRIDES' HATS

FROM PARIS
 at \$67.50

\$5 Shoes

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PENMAN SERIES OF SCRIPTS.

15A 60a—\$10.00.

12 Point Penman Script, No. 2053.

5A 18a—\$2.80.

Script Types, so called, were largely made in France, in the year 1551, by Nicholas Janson, of Lyons.

12A 50a—\$12.30.

16 Point Penman Script, No. 2053.

4A 12a—\$3.25.

Who cut the Punches for an Imitation of a style of Writing, then known as the

10A 40a—\$13.15.

20 Point Penman Script, No. 2053.

4A 10a—\$3.75.

French Cursive and the Types of this Character were not inclined nor

7A 30a—\$14.15.

24 Point Penman Script, No. 2053.

4A 9a—\$4.50.

Connected; Capitals were large, very Irregular and Grotesque.

6A 20a—\$15.60.

36 Point Penman Script, No. 2053.

3A 8a—\$7.00.

To the Ordinary Reader Undecipherable, but were

6A 12a—18.15.

48 Point Penman Script, No. 2053.

3A 6a—\$10.50.

Very Popular Faces

EXPLANATION OF THE PENMAN SERIES.

The eight sizes of Penman shown on these two pages are cast so that the descending letters kern below the body and interlock with the ascenders, producing an effect like copperplate. The support to the kerned letters commences much further down the body than in ordinary Scripts, thus preventing the possibility of their breaking off, except by design. The spacing will sometimes have to be altered to accommodate the descending letters. The Caps, Puncts, Figures, etc., and the first lower case to each size are cast with one nick; the other lower cases are cast with two and three nicks. Printers can thus be cheaply supplied with two or three lower case fonts to the same font of caps, etc., without any danger of commixture in the printing office. As the spacers and metal saved are more than one-third, they are considerably cheaper than ordinary Script.

3A 8a.

60 Point Penman Script, No. 2053.

\$15.85.

Old Bruce Foundry 13

3A 8a.

84 Point Penman Script, No. 2053.

\$26.70.

P. Smith Co.

MANUFACTURED BY BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK.

15A 60a—\$10.15. 12 Point Penman Script, No. 2051. 5A 18a—\$2.80.

*You, as a Monarchist, chose to work on Crown Paper,
and found it profitable, whilst I worked upon
No. 10a, often, indeed, called Foolscap.*

12A 50a—\$12.20. 16 Point Penman Script, No. 2051. 4A 12a—\$3.25.

*Campbell's Apology for his first experiment
in Printing: I do not know but in a
short time I may proceed to print.*

10A 40a—\$13.40. 20 Point Penman Script, No. 2051. 4A 10a—\$3.75.

*Samuel Johnson, in contradiction
of an accusation against his
publishers said he had 123*

7A 30a—\$14.75. 24 Point Penman Script, No. 2051. 4A 9a—\$4.50.

*French Papers are lighter
slighter and slenderer*

6A 20a—\$16.30. 36 Point Penman Script, No. 2051. 3A 8a—\$7.00.

Deane Smyth Jones

20 Point Penman Script, No. 2052.
10A 40a—\$12.35. 4A 10a—\$3.75.

*The Compositors are said
to have been called Galley
Slaves, allusively to being
bound to Galley and Case*

24 Point Penman Script, No. 2052.
7A 30a—\$13.60. 4A 9a—\$4.50.

*Madam Bathie is
improperly named; it
was not derived from
the Baths of oldest.*

36 Point Penman Script, No. 2052.
6A 20a—\$15.15. 3A 8a—\$7.00.

*Young priest in
green presently is
brought home and*

6A 12a—\$18.45.

48 Point Penman Script, No. 2054.

3A 6a—\$10.50.

Penman Scripts are Universally

3A 8a

60 Point Penman Script, No. 2054.

\$15.20.

Popular and very Useful

3A 8a

84 Point Penman Script, No. 2054.

\$25.20.

Good Workers 2

MANUFACTURED AND FOR SALE BY
BRUCE TYPE FOUNDRY, 13 CHAMBERS STREET, NEW YORK.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

N^o 12345

(Facsimile Impression)

MODEL NO. 27 — the famous type-high numbering machine — is a great money-maker for the printer. It is absolutely accurate, and there is no delay in delivery, for it is a stock machine with representative dealers everywhere.

BOOTON'S AUTOMATIC REGISTER GAUGE.

This device is having a large sale and has the unqualified endorsement of every printer using it. It gives the last finishing touch that makes perfect register.

FRENCH LICK SPRINGS.

In the highlands of Orange county, Indiana, on the Monon Route. Best mineral water on earth; ample hotel accommodations. City ticket office, 232 Clark street, Chicago.

INDELIBLE INK.

The Sigmund Ullman Company, New York, has just succeeded in producing an indelible ink for printing on muslin, linen, etc. It is furnished in black and a number of attractive colors, and is said to have been subjected to the severest tests and proved to be all that could be desired for the purpose. For printing tips for shirts, neckties, etc., and in the manufacture of underwear and similar articles, an ink of this kind is very desirable. Printers will undoubtedly be glad to know that such a product can be obtained.

THREE-COLOR PRINTING.

Publishers and printers interested in three-color printing should see the July number of *The Delinicator*, which contains an elaborate and beautifully printed article on the exposition, showing reproductions of the original color sketches by C. Y. Turner, director of color to the exposition. *The Delinicator* is the only magazine which has the advantage of working directly from these original drawings. The outside coverpages of *The Delinicator* are likewise printed in three colors, and there is also an embroidery plate in each issue, all of which show the results obtained in monthly editions of 650,000 running on presses at a high rate of speed.

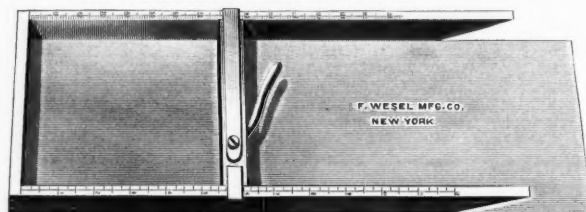
A NEW ADDRESSING MACHINE.

There has been placed upon the market another new labor-saver, the Mercantile Addressing Machine, which the manufacturers claim will enable you to put the address on envelopes, letters and circulars in the shortest time and with the utmost accuracy. Wholesale merchants, manufacturers, gas light companies, electric light companies, fire and life insurance companies, lawyers, collection agencies, and, in fact, every one with a mail list of a few hundred up to the millions will be interested in this modern invention. It not only obviates errors in addressing, but saves postage, time and labor. With one of these machines your office boy or girl can attend to mailing your circulars, etc., at the rate of two thousand or more an hour. Costs but a trifle to keep your list corrected up to date. Names are stored away in neat cabinets. The

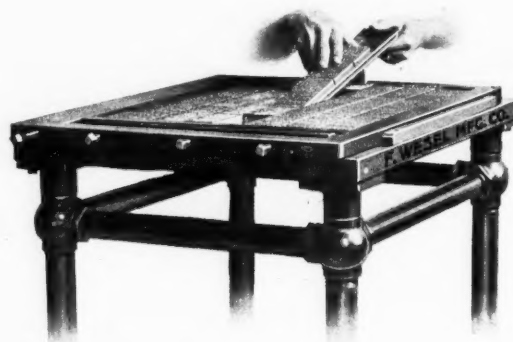
Mercantile Machine Works, Chicago, whose advertisement appears on another page, will cheerfully furnish you estimate for complete outfit.

FOR NEWSPAPER AD-SETTERS.

Wesel scores again with the Clark patent dumping galley. Made 1, 2, 3, 4 or more columns wide, and 12 inches long; prices, \$4.50, \$5.50, \$6.50 and \$7.50 each. On one side there is an agate scale; on the other an inch scale. The ad. is set on the galley, and no matter how complicated it is, it can be slid



into the make-up chase in a few seconds, whereas now many ads. require to be taken apart to get them into the chase. The end lock-up is removable. Eventually this will be considered a necessity in every ad. alley. It is the invention of Mr. Clark,



of the *Pittsburg Times*. Manufactured by F. Wesel Manufacturing Company, 82 Fulton street, New York. The above illustration shows galley in use. The chase is shown on one of Wesel's all-iron make-up tables.

A NEW TWO-COLOR PRESS.

Readers of *THE INLAND PRINTER* will be interested in the new two-color cutter press for printing wrapping paper, an illustration of which is shown in the advertisement of Caps Brothers in another part of this issue. This press is built especially for printing wrapping and sheet paper from the rolls, either counter or jumbo rolls being used. It has an adjustable cutter for the cutting of sheets from the roll, in all sizes from 26 to 48 inches in length, and of any width the roll may be, up to 60 inches. It is arranged with a gathering cylinder, which enables sheets to be delivered five at a time, at the rate of 5,800 per hour. It prints in two positive colors, and has absolutely perfect register. The inking distribution is three times greater than on any other press of its kind on the market, thereby assuring the very best results in printing. The press is one of the largest of its kind ever built in this country, the printing cylinders being 48 inches in circumference and 60 inches in length. The weight of the machine is 25,000 pounds. The press is automatic throughout, cutting the sheets from the roll, printing, delivering and jogging up. The press is said to be giving excellent satisfaction. Unique and attractive designs innumerable can be printed on this machine,

limited only to the taste and ability of the operator. The press is quickly changed from a sheet-cutting and printing press into a roll press by simply removing the fly, throwing out the delivery cylinder and stopping the cutter. This gives a simple roll paper printing-press for either counter or jumbo rolls. The press was built for the Hollingsworth & Whiting Company, of Boston, Massachusetts, and is now in operation in their works.

DICK'S SEVENTH MAILER.

Visitors to Buffalo this year should bear in mind that Buffalo is the town where the celebrated Dick mailer has been manufactured for so many years and where hundreds are being made and shipped every month. There are many mailers on the market, but none have met with greater success than the original Dick mailer. After thirty-six years of use it still works more reliably, legibly, easily and swiftly than any of its competitors. It is not practical in referring to the mailer in such an article as this to go into complete details as to its make-up. Those who have use for mailing machines know full well what the machine is, and printed matter of the company can readily be obtained by those who are not so well posted. It will be interesting, however, in this connection to mention the speed at which mailing has been done in a number of offices.

With the R. Dick mailer, Carl A. Hagelin, mailing clerk of the *Tribune*, Minneapolis, Minnesota, has addressed 8,586 papers in fifty-seven minutes, and 168 in one minute.

With the R. Dick mailer, A. W. Williams, mailing clerk of the *Visitor*, Omaha, Nebraska, addressed 98,000 papers, ready for mailing, in three days of eight hours each, an average speed of 4,864 per hour, held for eighteen hours.

With it 20,000 of the Chicago *Inter Ocean* weekly have been addressed one by one to 20,000 subscribers (including the

questioned by those best fitted to judge. Special attention is called to the fact that the publishers of the *Scientific American*, sitting constantly in the focal light of invention, after so sitting and waiting for nearly twenty years to see if a better mailer would appear, at last gave it up and bought Dick's auto-



R. DICK, INVENTOR OF THE DICK MAILER.

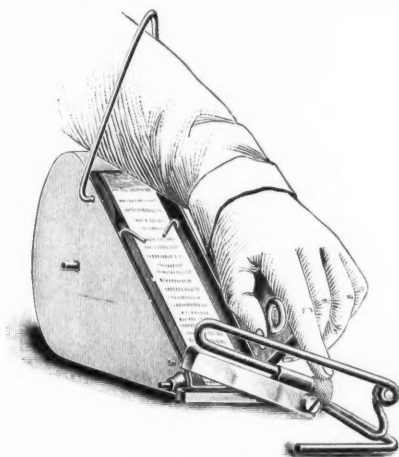
matic patent drop-cut mailer for their entire list of subscribers. When such a paper selects the mailer, why should others desiring a perfect one hesitate in doing so? Remember, the address is 139 West Tupper street. Put this on your letters.

MORE CAMPBELLS ARE COMING.

The Campbell Company has a surprise for the general printing trade in the combined flat-bed perfecting and two-color printing machine this concern is about to market — something that is an entire novelty. There are flat-bed two-color presses and flat-bed perfecting presses in use now, of course; but there is no press which may be used either as a flat-bed perfecter or as a machine printing two colors on one side of a sheet. The Campbell Company is sure of a very large demand for its new machine, because when a printer desires to purchase either a flat-bed or a two-color press there will be no economy in his buying two separate machines when he may purchase one machine that will serve him in either capacity. We understand that the machine is so simple that it can be sold for very little in excess of the present prices of perfectors or two-color machines. The Campbell Company seems to have an inexhaustible supply of new ideas, and the rare ability of putting them into practicable and salable shape.

THE RUBAIYAT OF MIRZA-MEM'N,

Recently published by Henry Olendorf Shepard, 212-214 Monroe street, Chicago, is a piece of beautiful bookmaking which it would be difficult to surpass. The letterpress is in black, with a specially designed colored border, printed over a delicate tint. The numerous illustrations are half-tones, hand-tooled in the highest style of the art, the originals of which are oil paintings done especially for this book by the well-known artist, Louis Braunhold. The regular edition is bound in vellum, white, purple, and combination white and purple; the *de luxe* in full leather and silk. Both editions have gold side stamp and gold edges. The verse is elegant and scholarly and worthy of the setting the printer and binder have given it, and the book will be treasured alike for its literary and typographical excellence. For a work of its artistic nature the price has been fixed at a very moderate figure, being \$1.50 for the regular edition, and \$4 for the *de luxe*. It can be obtained of all booksellers or direct from the publisher.



DICK'S SEVENTH MAILER.

blank wrapped singles in the same list) by Expert C. S. Raymond, in one day of ten hours; each postoffice lot as labeled, gathered up, straightened, enveloped in a wrapper, corded as needed, postoffice labeled, and piled ready for the mail bags — all done by the one man named, unaided, week after week.

At other long tables in the same room, five other experts have repeatedly addressed each his 20,000 in the same manner and time. This long ten hours' "pull" of 20,000 per man is an impossible feat with any other than a Dick mailer.

These are a few of the many testimonials received as to its speed and worth.

Some of the largest papers in the country are using the Dick mailer and have used it uninterruptedly for years, which is certainly an indication of the merit of the machine. By the results of his own patents the inventor of the Dick mailer has never suffered the marked superiority of his machines to be

DEXTER FEEDING MACHINES.

The Dexter Folder Company, on account of its long, practical and successful experience in designing and building improved folding machinery, is especially qualified to meet and overcome the difficulties attending the construction of a perfect feeding machine. Years have been devoted to the careful study of the subject, to investigating, designing and experimenting at the factory, and to practical tests in binderies and printing-offices. Dexter feeders have a record of over five years of successful operation in many of the largest printing establishments and binderies in the country. A thorough and severe test of the first machines has, in almost every instance, been followed by additional orders.

The advantage of purchasing folding and feeding machinery of one manufacture has been appreciated to the extent that the majority of folders now supplied by the Dexter Company are equipped with its automatic feeding machines.

In this article we are illustrating the Dexter printing-press

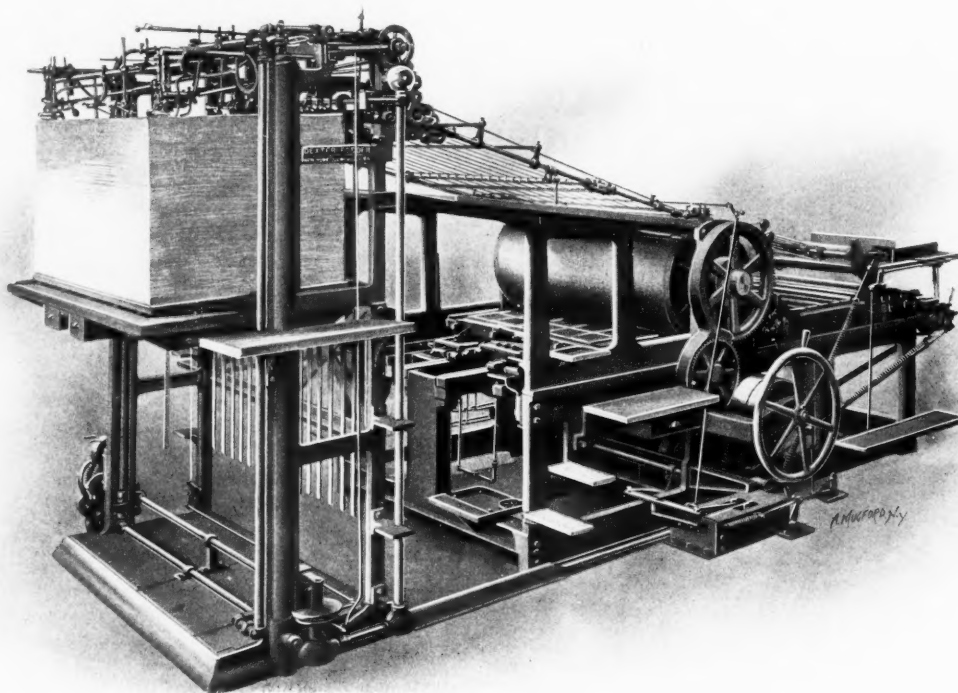
The feeder can be run independently of the press to bring the sheets down to the drop guides of press.

It has seemed wise in several instances, in order to determine the merits of the Dexter feeders as against those of other makes, to bring about side-by-side competitive tests, and while the Dexter Company was not favorable to such a course, the results in every case have been overwhelmingly in favor of the Dexter machines and have further resulted in the placing of a large number of additional orders.

A complete catalogue descriptive of these feeders will be mailed upon application.

Visitors to the Pan-American Exposition at Buffalo should not fail to see the feeder and folder in operation in the Graphic Arts Workshop. While these are fully described in the pages of this issue elsewhere, we would call particular attention to some of the features of that exhibit here.

In addition to the feeding machine of which we have just given a description, there is in this exhibit another machine of importance which will attract the attention of the printers and



DEXTER PRESS FEEDER SHOWING SHEET-CONVEYOR FRAME EXTENDED.

feeder. These feeders are in satisfactory operation attached to every make and style of press; they are equipped with many special patented devices essential to the successful operation on all classes of paper; they are built from the latest approved design; nothing but the best of materials are used and the most competent workmen employed.

Some of the most important features of these feeders may be summed up as follows:

A strictly mechanical caliper is used to prevent more than one sheet being fed forward at one time.

The power to drive feeder is transmitted from the press by shafting, doing away with the objectionable use of chain belt.

The feed-board on feeder is raised and lowered by belt or motor power, and works entirely independent of the press.

The bucklers can be adjusted up or down to suit the height of the pile while feeder is in operation.

binders. This is a combined folder and wire-stitching machine for periodical work. It is one of our newest machines and is one that will attract considerable attention on account of the character of the work done. It will receive a 32-page sheet and add to it a 4-page cover. Will automatically wire-stitch and deliver complete copies into the packing-box. If either main or cover-sheet should not be delivered to the folder, the incomplete copy is automatically switched out of its course so it will not be delivered into the packing-box.

This machine is equipped with Dexter automatic feeders for both covers and main sheets. These feeders are also equipped with caliber and straightening devices, adjustable buckles, etc. There is also a jobbing book, pamphlet and periodical folder with automatic feeding machine attached, which is adapted for a large variety of styles and sizes of work.

THE HUBER AT THE PAN-AMERICAN.

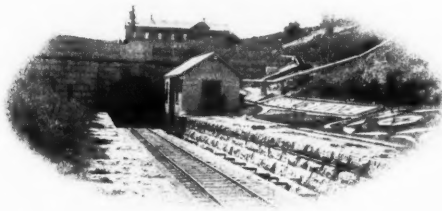
When you make your visit to the Pan-American Exposition at Buffalo, call at the Graphic Arts Workshop and examine the Huber press exhibited there. A little investigation will no doubt cause you much pleasure. In the future, when you have one of these fine machines installed in your workshop, you will be glad you examined it at Buffalo.

ALL ABOARD FOR BUFFALO.

Many printers and others in the line of the graphic arts will be making the trip to Buffalo and the Pan-American Exposition this year. No better route can be selected than the Grand Trunk. This road has recently put on a new train between Chicago and New York, running over the Lehigh Valley Railroad from Buffalo to New York city. The east-bound train is known as the Detroit and New York Express, the west-bound the Buffalo and Chicago Express. A circular

latter feature is of particular importance in motors of this type and for this class of work as, while allowing a certain amount of flexibility in the connection, thus preventing shocks and breakage to the Linotype, and preventing sparking at the motor brushes, it still holds the belt tight enough to insure steady driving at all times. The motor is shunt-wound and requires no rheostat for starting when used on 115 or 230 volt circuits. A simple starting rheostat is required, however, when used with 500-volt circuits.

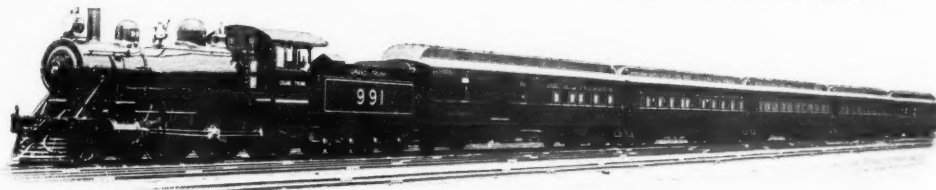
In order to obtain the proper speed on the main shaft of the Linotype, i. e., 60 R. P. M., a special 20-inch driving pulley is furnished, which is interchangeable with the 14½-inch driving pulley ordinarily shipped out from the factory with the Linotype. It is but the work of a moment to remove the regular driving pulley from the Linotype and substitute the special driving pulley. The motor can be set up and connected with the Linotype in a very few minutes. No drilling of the Linotype frame is required, and the motor being mounted



ST. CLAIR TUNNEL.



STEEL BRIDGE OVER NIAGARA GORGE.



GRAND TRUNK STANDARD TRAIN.

entitled "New and Nice," fully describing these trains, has recently been issued by the company, and copies can be obtained by writing George W. Vaux, assistant general passenger and ticket agent, Chicago. We show in this connection several of the illustrations taken from the circular, one being the Grand Trunk standard train, the others the great St. Clair tunnel and the double-track steel bridge over the Niagara gorge.

LINOTYPE MOTOR.

The General Electric Company's Linotype motor is developed on a standard ½-horse-power "CA" motor frame. It is so wound as to have a speed of six hundred revolutions per minute, and its nominal output is ¼-horse-power. It has a very large overload capacity for brief periods. It is provided with a heavy fly-wheel on the end of the armature shaft to counteract the irregularities of speed due to the action of the various cams on the main shaft of the Linotype. The motor is also provided with an automatic universal belt tightener; this belt tightener is so arranged that a binding pulley exerts a continuous though yielding pressure on the belt and keeps it wrapped closely around the driving pulley of the motor. This

independently of the machine does not add to its weight or tend to make it top-heavy, thus causing it to tremble, as is the case with some motors which are secured to the frame of the machine and are geared to it. The use of a belt gives a flexible and yielding connection between the motor and the machine, and not only prevents damage and undue wear to the Linotype, but avoids vibration of the motor, thereby preventing undue wear and sparking at the commutator. Again, as the motor is designed entirely independent of the machine which it is intended to drive, no compromise is necessary in its construction, and large journals with adequate self-oiling arrangements, large commutator and sturdy brush-holder mechanism are all possible.

The noise of motors connected to Linotypes through spur gears is often very objectionable after the motor has run a short time and the gear has become worn. With the belt drive there is little or no noise at any time. With the gear drive there is usually a tremor of the armature which nearly always results in rapid wear of the commutator and considerable sparking. Furthermore, the room for the installation of a geared motor on a Linotype, as ordinarily applied, is so limited that many mechanical features—such as bearings, pinions,

commutators, brush-holder mechanism, etc.—have to be made too small and light for hard and continuous service. This limitation does not exist in machines like the one illustrated. Moreover, such machines are quickly and easily interchangeable from one Linotype to another; if such a motor breaks down, it can be set aside and another one put in its place in a very few minutes. All the parts being thus of standard belted machines, they can be quickly obtained from the manufacturers when repairs are necessary. These motors run very cool, require little attention, and are economical in the use of current.

THE B. D. RISING PAPER COMPANY.

The accompanying cut shows the fine new mills of the B. D. Rising Paper Company, of Housatonic, Massachusetts. These mills are now in full operation and are turning out some exceptionally good papers in the way of bonds, linens, ledgers and wedding bristol board. While making a general line of high-grade papers, the officers of the company, realizing that this is an age of specialists, and that no one mill can excel in all lines, have turned their attention particularly to the manu-

Agawam Paper Company. The experience thus gained has left them well equipped for their special departments in the new company. The company is represented in the West by Mr. N. K. Bigelow, of Evanston, Illinois, with headquarters at the Palmer House, Chicago. He is well known to the trade through his long connection with S. E. & M. Vernon, of New York city, whose line he will still carry in connection with that of the Rising Paper Company.

The company is especially fortunate in securing a location on the Housatonic river, which flows through the famous Berkshire Hills, furnishing an ample water-power and an abundance of pure mountain water, which is unsurpassed for papermaking purposes. Some of the first paper mills in America were situated in this valley, and while other sections of the country can now claim the honor of quantity, the Berkshire Mills have never been obliged to yield on the question of quality. In proof of this it is only necessary to mention the names of Crane, Weston, Brown and Owen, which have become household words among the trade, and it has already passed into a proverb that the *best* papers are "made in Berkshire." The Rising Paper Company's bond papers will in no way



MILL OF THE B. D. RISING PAPER COMPANY, HOUSATONIC, MASS.

facture of bond papers. As a result of this policy the trade has before it in their three grades, water-marked "Housatonic," "Barrington," and "Danish," the best that has thus far been produced in their class.

It is the settled policy of the company to place its product on the market through the jobbing houses, believing that this is for the best interests of both the manufacturer and the consumer, as the former certainly can not successfully distribute his goods without the aid of the jobber, and the consumer can well afford to pay a little higher price for the convenience of having a large stock near at hand from which to draw. Recognizing the justice of this position, many of the oldest and most conservative jobbing houses in the country have intrusted to the new company the making of their own water-marked lines.

The officers of the company are B. D. Rising, president; Charles McKernon, treasurer, and W. J. Raybold, secretary, all of whom were formerly of the Agawam Paper Company. Mr. Rising, the president, from whom the company takes its name, has long been known to the trade. He was for twenty-five years treasurer and manager of the Agawam Paper Company, taking charge when the plant consisted of one small mill making about two tons per day, carrying it on successfully until, at the time the property was sold to the American Writing Paper Company, it consisted of two large mills, with a daily output of ten tons. Mr. McKernon and Mr. Raybold were both brought up in the business by Mr. Rising, having been for twelve years associated with him at the mills of the

detract from but rather add to the reputation already made by their neighbors.

The following is a brief description of the plant. The two main buildings are each five stories high and are connected by the machine-room, which is two stories, making a total frontage of about five hundred feet. Directly back of the machine-room is a three-story building two hundred feet long. This, with the boiler-house and engine-room, which do not show in the cut, complete the buildings. Referring to the cut, the main building to the right is given up entirely to the manufacturing department and contains the ragroom, which is equipped with all modern machinery for dressing rags; the engine-room, containing sixteen beating and washing engines, and the drainers in the basement. The upper floor is used entirely for rag storage. The main building to the left contains the drying lofts, finishing and shipping departments, and the offices. In the machine-room connecting the two buildings are two 88-inch Fourdrinier machines of the latest model. These machines are capable of producing fifteen tons of paper every twenty-four hours. The machine-room extends into the three-story building previously mentioned, the lower story of this building being given up to a machine shop, which is fully equipped for all emergency repairing.

In addition to the water-power, the company has installed a 1,000-horse-power steam engine, which will furnish ample power during the dry season, so they will never be obliged to make the familiar excuse to their customers that "the mill is down on account of short water." A spur track connects the

mill with the Berkshire division of the New York, New Haven & Hartford roads, so that cars for loading and unloading are set directly at the mill door. At the rear of the mill is a coal trestle with room for storing a large quantity of coal. The shipping facilities are exceptional, as the mill is situated about midway between New York city and Boston, two of the largest paper markets in the country, and freight can be placed in either city within a few hours. There are also direct connections to all points in the West. With such a plant as briefly outlined above and the long experience of the management in the manufacture of fine papers, the success of the new company is assured from the start.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photographed cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOKS AND MAGAZINES — For the convenience of patrons, THE INLAND PRINTER will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

HOW TO IMPOSE FORMS — New system, easily learned and remembered, accurate; 25 cents. FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth \$1, postpaid. THE INLAND PRINTER COMPANY.

PROVERBS — English, Scots and Latin sayings and phrases, alphabetically arranged; 32 pages, 10 cents. C. C. CRAVEN, 225 Seneca street, Cleveland, Ohio.

THE INLAND PRINTER CUT AND ORNAMENT BOOK: new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blot- ters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for 1/4 hour to full week, by quarter hours, at wages ranging by quarter dollars from \$1 to \$25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, \$2, postpaid. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — A specimen of elegant book-making which every printer should have. Printed in two colors and a tint, copiously illustrated with reengraved half-tones from oil paintings done especially for this book, and bound in the highest style of the art; white vellum, purple vellum or combination white and purple vellum, \$1.50; de luxe, full leather (limp) and silk, \$4. Order of your book-seller or send direct to the publisher, HENRY OLENDORF SHEPARD, 212-214 Monroe street, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A THOROUGH, HUSTLING NEWSPAPER MAN wants to lease daily in good territory, with privilege of buying; confidential. E 446.

CHICAGO JOB-OFFICE, established 7 years; pony and two jobbers, electric power, low expenses, good location, doing good cash business; rent free to January 1; owner going to Cuba; reference, J. W. Butler Paper Company. LEEDER, 409 North Clark street, Chicago.

CONTROLLING INTEREST or all of a job-printing plant for sale in city of 300,000; inventories over \$10,000; established business; about half value if sold soon. E 476.

EXCELLENT OPPORTUNITY for business man or printer with about \$5,000; half partnership in flourishing printing and publishing business; weekly paper existing since 1872, continually growing job business; large Western city. Address for further information, E 472.

FIRST-CLASS! Engraving plant and long-established business for sale; favorable terms; practical man with small capital can not pass this; selling reasons good; investigate quickly. E 289.

FOR SALE — A well-established country weekly of 800 circulation, in a town of 1,200 people in western Pennsylvania, doing a good business; up-to-date job-office in connection; ill health of wife of proprietor cause for sale. E 460.

FOR SALE — Country newspaper doing good cash business, in mountain town; price, including buildings, \$1,500. NORTH PARK UNION, Walden, Colorado.

FOR SALE — Daily and semi-weekly, Minnesota county seat; many other newspaper bargains; send for list. WESTERN PRINTERS' EXCHANGE, Hudson, Iowa.

FOR SALE — Modern job-printing plant in city of 15,000; running 3 job presses, doing large amount of college and fraternity printing; receipts increased from \$175 to \$300 per month, and will do better; best of reasons for selling; if you want a bargain address E 477.

FOR SALE — Only newspaper and job-office in town of 700; well equipped; price, \$700. BY-WAY, Sidney, Illinois.

FOR SALE — Photoengraving plant; excellent location. E 213.

FOR SALE — Weekly trade paper, 17th year publication; city 100,000, no opposition; finest climate in America; pays \$150 to \$175 per month net; only cash buyer considered. E 475.

MODERN PRINTING HOUSE in southern California will sell half interest in its photoengraving plant for \$600, but only to an Art engraver, who will make reputation for excellence of work. E 449.

PARTNER WANTED — Manager with small capital; must understand photoengraving business. E 456.

WANTED — Partner with \$6,000 capital for newspaper, printing and general stationery business in Costa Rica; splendid opportunity for practical printer. Address "MADURO," Box 281, New Orleans, La.

\$3,500 will secure printing-plant in business district of Chicago; established trade; 2 cylinders, 3 jobbers, full equipment of type, all in first-class condition; write for terms. E 485.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEFORE PURCHASING rebuilt cylinder presses, job presses, cutters, folding machines or bookbinders' machinery, write RICHARD PRESTON. Have large stock. 45 Pearl street, Boston.

BOOKBINDING AND PRINTING MACHINERY bought, sold and exchanged, entire plants purchased; correspondence solicited. HENRY C. ISAACS, 10-12 Bleeker street, New York.

EXCELLENT ZINC ENAMEL FORMULA, for fine line and deep half-tone work, for sale. M. REBELE, 110 Oak street, Brooklyn, N. Y.

FOR SALE — New 8 by 12 C. & P. Gordon, for cash. MARQUAM & WILDER, Decatur, Illinois.

STEEL DIE EMBOSsing MACHINES

THE BLACKHALL MFG. CO., 12 Look Street, BUFFALO, N. Y.

Operated by steam-power. Price, \$1,000
Takes dies up to 2 x 4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho, Stone Grinders.

Complete Bindery Outfits furnished promptly.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE—One Emmerich & Vonderlehr No. 2 Bronzer, size 15 by 24; first-class order; cheap. **SHEIP & VANDEGRIFT**, 814 Lawrence street, Philadelphia.

FOR SALE—One Harris Automatic card and envelope press, Style E, complete with attachments; prints 11½ by 11½. For particulars and price apply to **THE QUEEN CITY PRINTING INK CO.**, Cincinnati, O.

FOR SALE—One steam glue heater (Latham make) in good condition, with valves ready for connection; will hold one large and four small kettles; price, \$25. E 116.

FOR SALE CHEAP—One No. 3 Campbell lithograph press in good running order. **BUNTON & SKINNER STATIONERY COMPANY**, St. Louis, Missouri.

FOR SALE, ROUTER—Old fashioned, but warranted in good running order; price, \$85. **BURBANK ENGRAVING COMPANY**, Boston.

HOW OFTEN has one of your machines broken in the midst of a rush job? **NAZEL'S PORTABLE HAND-POWER DRILL** will help you out of such trouble and save you many dollars. It can be clamped anywhere and is adjustable to drill at any angle in any position. Price, \$20 net. You can not afford to be without it. Particulars upon request. **BENJ. L. LEHMAN**, 1046 Ridge avenue, Philadelphia, Pennsylvania.

WE have eight Kelton D steelplate presses for sale. **C. F. BEATTY**, 35 West Fourth street, New York.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARTIST WANTED—Man capable of making first-class designs, mechanical, wash and pen drawings; also good on figure work; submit samples, state wages. **ECLIPSE ELECTROTYPE & ENGRAVING CO.**, Cleveland, Ohio.

CAPABLE OFFICE MAN with \$1,200 to take interest and position in business; a great opportunity. R 476.

EXPERT TYPECASTER WANTED; must be good all-round hand. **PACIFIC STATES TYPE FOUNDRY**, 508 Clay street, San Francisco, Cal.

FIRST-CLASS PARAGRAPHER, local writer, proofreader, experienced in ad. designing, tactful in developing advertising and subscriptions; good position for all-round newspaper man (practical printer preferred) on wide-awake interior daily; evidence of ability and reliability required; state salary. E 310.

FIRST-CLASS STONE-HAND wanted by a large house in the South handling every variety of railroad, bank and county work; also first-class job compositor. E 138.

PRINTERS' EMPLOYMENT BUREAU has moved to Holyoke, Mass. First-class help in all branches can procure positions. List free to employers.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. **MINERALIZED RUBBER CO.**, 18 Cliff street, New York.

WANTED—A first-class working foreman for composing-room; must be up-to-date on all classes of work; one who can take from \$1,000 to \$5,000 stock; a good opportunity for right man. E 474.

WANTED—A good reporter by afternoon paper. E 481.

WANTED—All-round newspaper printer; must be up-to-date ad. man and have some acquaintance with make-up. E 480.

WANTED—First-class half-tone and line etcher; prefer all-round man; might sell interest to right party. E 451.

WANTED—First-class wood engraver; one having experience in tooling half-tones; permanent situation. E 437.

WANTED—Young man with knowledge of printing and blank-book business to assist superintendent; must be ambitious and good penman; state experience and give references. R 138.

PAN-AMERICAN EXPOSITION ROOMS.

ACCOMMODATIONS FOR PAN-AMERICAN VISITORS should be secured early. The private home of advertiser is open to a limited number of guests. Write for circulars and terms. **WRIGHT**, Electric Printer, Buffalo, New York.

PAN-AMERICAN VISITORS can secure accommodations in private residence at reasonable rates; correspond. **F. M. CONKEY**, 149 York street, Buffalo, New York.

SITUATIONS WANTED.

AN UP-TO-DATE JOBBER and pressman wants steady position; competent in all branches; sober and reliable, A1 references. E 329.

A1 CYLINDER PRESSMAN desires situation in Northern city of 25,000 or 35,000 population. E 459.

A YOUNG LADY (teacher) wants trial as proofreader; correspondence school; salary at first of little consideration. Box 134, Middleton, Mass.

BOOKBINDER AND RULER would like position; have experience at finishing; good references. E 471.

COLOR PRINTER AND EMBOSSE, now having charge of one of leading offices, desires position in southern Pennsylvania; 14 years' experience in fine menu, program and label work; best reference. E 469.

COMPOSITOR—Job; young man, 7 years' experience, up to date, strictly temperate, wants steady position in Chicago or suburbs; will begin in August (not earlier); can forward samples. E 450.

CYLINDER PRESSMAN capable of doing first-class colorwork on folding boxes and taking charge of pressroom. E 409.

CYLINDER PRESSMAN desires steady position in small city; reliable, sober and steady; non-union; can furnish samples of work. E 466.

FIRST-CLASS CYLINDER AND PLATEN PRESSMAN wants permanent position. E 457.

FIRST-CLASS HALF-TONE MAN, and all-round photoengraver wants position. E 214.

FIRST-CLASS HALF-TONE PHOTOGRAPHER AND ETCHER wants position; age 30. R 214.

FIRST-CLASS LINOTYPE MACHINIST desires position; has tools; also operator; references. E 467.

FOREMAN of an up-to-date engraving shop wishes to change position; is thoroughly acquainted with every branch of the business and has A1 references; can also attend to customers. E 117.

HALF-TONE OPERATOR, at present chief operator with large Eastern house, wishes to engage with first-class house on Pacific coast or in Rocky Mountain country, either at once or by October 1; can take full charge of process department and guarantee finest work; only first-class houses need reply. E 478.

HALF-TONE PRESSMAN—A pressman capable of doing the very best half-tone printing desires to make a change; capable of taking charge; correspondence solicited. E 455.

HALF-TONE RE-ETCHER AND ENGRAVER desires a permanent position. E 148.

LINOTYPE MACHINIST desires situation, book or news; thoroughly competent and reliable; references. E 86.

LINOTYPE MACHINIST-OPERATOR, holding good position, desires to make a change; first-class printer and operator, thorough machinist. E 44.

LINOTYPE OPERATOR-MACHINIST, at present in charge of three machines of latest pattern, desires change; competent and reliable; good printer and can work in any department of an office; not afraid of work; gilt-edge references; city or country. E 448.

PHOTOENGRAVER as foreman; long practical experience as half-tone and line photographer, zinc and copper etcher, etc. E 363.

PRINTER of wide experience, energy and push, exceptional executive ability; succeeding where others fail. A1 record, used to handling large numbers of men, thoroughly intimate with every kind of work, correct estimator, wants superintendency or composing-room foremanship. E 165.

SITUATION WANTED by up-to-date printer, young married man, in country office; sober and reliable; steady situation. E 461.

SITUATION WANTED—Pressman; first-class on book, job and half-tone work, understands the three-color process; at present employed. E 46.

SUPERINTENDENT who thoroughly understands printing business desires to change; now superintendent of an office widely known for its fine color and half-tone work; 5 years superintendent of one of New York's most successful houses. E 462.

WANTED—A situation by a half-tone operator with 8 years' experience; can give first-class reference; 10 years' with present employer. E 445.

WANTED—Foremanship by first-class man, experienced on web, cylinder and platen presses; best references; 9 years with last employer (retired from business). M., Box 851, Helena, Mont.

WANTED—Position by first-class job pressman in first-class office; 10 years' experience, best of references, married, union. E 244.

WANTED—Position by lady of long experience as chief clerk in printing-office; can handle orders in detail; full particulars on application. E 458.

THE UNIVERSAL PRESS

MERRITT GALLY

INVENTOR AND SOLE PROPRIETOR

130 FULTON ST., NEW YORK

THE LATEST IMPROVED OF ALL
AND BEST OF PLATEN PRESSES.
HANDLED BY ALL DEALERS.

SOLD AS A SPECIALTY BY ALL
BRANCHES OF THE AMERICAN
TYPE FOUNDERS CO.

SITUATIONS WANTED.

WANTED—Position as line or half-tone photographer; competent in other branches; 12 years' experience; gilt-edge references. E 463.

WANTED—Situation by job and ad. man; sober, industrious, 10 years' experience; go anywhere; reference furnished. E 473.

WANTED—Situation by young printer and newspaper man, with 12 years' experience, up-to-date job, ad. and make-up man; am union man and can give "union" reasons for desiring change; Simplex operator; strictly sober. Address J. P. BLACK, Monticello, Ark., care J. W. Black.

YOUNG MAN wants position in photoengraving house; has 4 years' experience at zinc etching and routing. E 489.

YOUNG MAN, with experience as manager, estimating and keeping records of costs and prices, desires position as manager or solicitor with larger concern; best references and reason for change. E 468.

MISCELLANEOUS.

A COLD PROCESS STEREOTYPING OUTFIT, \$13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for \$2.50. Booklet and specimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

LEARN THE LINOTYPE—Taught by mail. We teach mechanism, operating and management by a course of illustrated studies, elaborately prepared. Why dudge along without a full knowledge of the Linotype when you may become a proficient operator-machinist at small expense. We are the originators of the "LeRoy Touch System" of operating, the only scientific mode of manipulation. Send for prospectus. SCHOOL OF THE LINOTYPE, Glens Falls, New York.

LEARN TO OPERATE LINOTYPE—Operating and mechanism thoroughly taught; write for terms. WASHINGTON LINOTYPE SCHOOL, 610 G street, Washington, D. C.

OVERLAY KNIVES—We have just received a consignment of The Inland Printer Flexible Overlay Knives. This knife has proved very popular, both in this and foreign countries. Every pressman should have one. Blade is of uniform temper throughout, and can be used to the last half inch. 50 cents postpaid. THE INLAND PRINTER COMPANY.

STEREOTYPING PAPER (prepared) for cold or hot process; manufactured by F. SCHREINER, Plainfield, New Jersey. Machinery for sale cheap.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE JOHNSON PROCESS PADDING GLUE is the only original and satisfactory for padding stationery. Eclipse glue is next grade. 15 cents per pound, 5-pound cans. B. APPLEBAUM CO., New York.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of Rubber Stamps. Particularly adapted to operation in connection with printing or stationery. Very small capital required. Write for price-list of outfits and full information. Address PEARRE E. CROWL & CO., Baltimore, Md.

POSTAL CARDS BOUGHT IF UNCANCELED, PRINTED OR WRITTEN ON ONE OR BOTH SIDES. POSTAL SUPPLY CO. 96 5th AVE. CHICAGO.

LINOTYPE SUPPLIES

Everything pertaining to linotype machines can be ordered from this office. Orders will have prompt and careful attention. J. W. SUTHERLAND, 960 Monon Bldg., Chicago, the only supply house authorized by Mergenthaler Linotype Co.

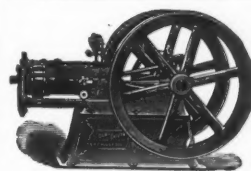
PADDING GLUE

that is flexible, does not become sticky in hot weather, and makes a good, strong pad, is the kind we make. 5 and 10 lb. pails, 16 cts. per lb. ROBT. R. BURRAGE, 35 Frankfort St., New York.

15,000 Original Ads & Illustrations for advertising all lines of business; fifty new ones every week. A special series for job printers. Prices greatly reduced. Write for particulars. Harper Illustrating Syndicate, - - Columbus, Ohio

PAPER CUTTER KNIVES can be sharpened or whetted right in the machine (any style or size, hand or power) with Hoerner's Little Wonder Sharpener. Only \$3; cash with order, \$2.85; by mail, 28 cts. extra. Circular and testimonials on application. For sale by all dealers, or by the inventor.

J. S. HOERNER, Highland, Ill.



It's Safe

Because the gasoline supply is below the engine and can be pumped up only as fast as used, the oversupply returning by an overflow pipe, which if plugged will stop the engine.

WRITE FOR PARTICULARS

OLDS MOTOR WORKS,

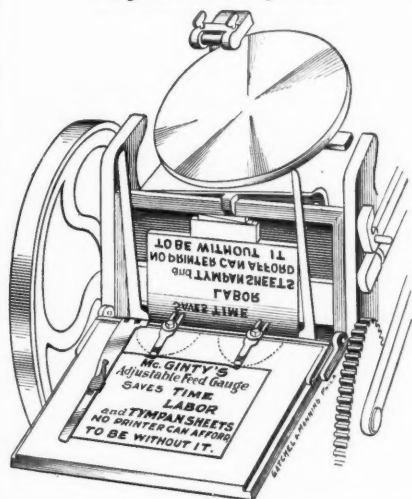
1291 Jefferson Ave.

DETROIT, MICH.

McGinty Adjustable Feed Gauge

(PATENTED)

We know you need it. TRY IT.
We guarantee satisfaction.



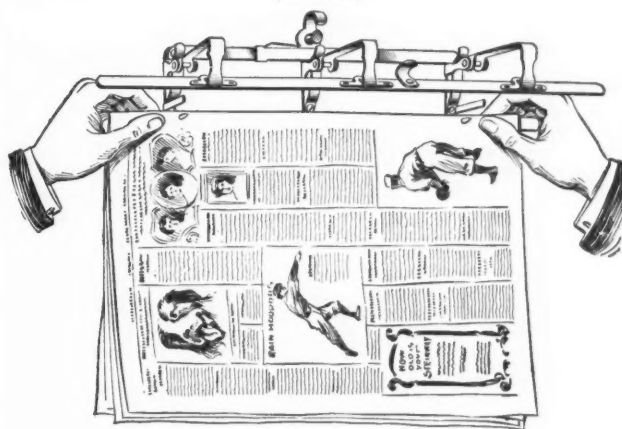
A COMMON-SENSE DEVICE—accurate, reliable, simple and durable—the invention of a practical printer. Greatest time-saver and most needed appliance ever attached to a job printing press.

The Guides can be set in the fraction of a minute. Packing can be changed without displacing them. Same tympan sheet can be used over and over again. Shifting of tympan can not move the Guides. A set will outlast a new press. Twenty days' trial given to any printer in the United States, and if not entirely satisfactory may be returned. No pay before trial. Write for illustrated booklet and price list.

Best File Ever Made. Will Last a Lifetime. Convenient and Inexpensive.

McGinty Combined Newspaper File and Binder

(PATENTED)



IT FILES AND BINDS newspapers, letters, way-bills, manifests, etc. To newspaper publishers it is invaluable. It files papers consecutively, page by page, in book form, and papers come off the hooks permanently bound together with brass binders. Send for descriptive booklet and price-list, showing our

PERFECT FILE CABINETS—Holding from 18 to 42 Files of Newspapers.

Cabinets occupy floor space from 15 x 66 to 18 x 74 inches. Papers placed on the file while hanging in the cabinet, without lifting the file down. No publisher, after enjoying the conveniences of our files and cabinets, would be without them. Manufactured and for sale only by the

McGinty Paper File & Feed Gauge Co.
DOYLESTOWN, PA., U. S. A.

	<p>LIONEL MOSES IMPORTER 66-68 DUANE STREET NEW YORK TELEPHONE, 633 FRANKLIN</p>	<p>JAPANESE CHINESE AND OTHER IMPORTED PAPERS</p>
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TRY IT ON YOUR "LINO."

If you are using **Dixon's No. 635 Graphite** on the spacebands of your Linotype machine, you are using the best lubricant known. If you are not, let us send you sample free of charge.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

\$8.75 ENGRAVING AND STEREOTYPING OUTFIT
MAKES TWO-COL. CUTS in one or more colors.
Simple, rapid, cheap, infallible. Outfit and results guaranteed. Any paper can make cuts. We teach you free. Particulars free.

THE CHALK PLATE CO. - ST. LOUIS, MO.

ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868, Cincinnati is sufficient address in writing or shipping.

"PRESSWORK."

A MANUAL of practice for printing-pressmen and pressroom apprentices. By Wm. J. Kelly. The only complete and authentic work on the subject ever published. This work is a comprehensive treatise on presswork, reprinted from a series of articles which appeared in THE INLAND PRINTER, carefully revised and corrected by the author. Its chapters include: At Hand Press—Making Ready—Methods of Applying Underlays—Underlaying Small and Large Sections—The Cut-out Underlay—Preliminaries to Overlaying—Packing the Cylinder—Modifications in Hard Packing—Amending the Make-up of Tympan—Tympan for Quick Jobwork—Tympan for Newspaper Work—Overlaying—Preparations Necessary to Making Overlays—Opinions on Overlaying Compared—Summary of Useful Hints—Inks. Full cloth; 96 pages; \$1.50.

THE INLAND PRINTER CO., - 214 Monroe St., Chicago.
116 Nassau St., New York.

THE ROBERT DICK MAILER

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate
139 W. TUPPER ST.
BUFFALO, N. Y.

PRICE, \$20.25, WITHOUT ROYALTY.

BOOK PAPERS



We carry the finest line of these papers in the country, and can satisfy any demand. Among our papers are:

Colored Enamel	Art Half-Tone
"Saxon" White Enamel	"D" S. & S. C. White and Tint
"Premier" Cream Enamel	"Star" S. & S. C. White and Tint
"Caxton" All Rag Laid	No. 1 S. & C. White and Tint
"Kent" All Rag Wove	No. 1 S. & C. Colored or Laid
Egg Shell	"Waco" M. F. B.

CHICAGO PAPER COMPANY

Send for Samples

273, 275 and 277 Monroe St., CHICAGO

Pretty Pictures



THE Fifth Edition of The **Spatula Cut Catalogue** represents the largest and most varied collection of line and half-tone illustrations for advertising and other purposes in the world. It contains hundreds and hundreds of beautiful pictures which may be used in all kinds of booklets, catalogues, circulars, papers and magazines. It is handsomely printed and in itself is a picture book that is well worth all that is asked for it. It will be mailed postage paid on receipt of 50 cents, which will be refunded on the first order for electrotypes amounting to \$2.00. Ready about July 15.

SPATULA PUBLISHING CO., ::::: Sudbury Building, Boston.

SAVES TIME.

INSURES ACCURACY.

LEFFINGWELL'S PAY-ROLL CALCULATOR

For 54 Hours a Week.

Gives SHORT-TIME and OVERTIME amounts in quarter-hours for every 25 cents of wages from \$1.00 to \$25.00 per week.

OTHERS SAY:

"Just what we want."—FOSTER & WEBB, Nashville, Tenn.
"Will recommend it whenever occasion arises."—WM. STEINER, Sons & Co., New York City.
"Far superior to all other methods."—TIMES PRINTING HOUSE, Philadelphia, Pa.
"A great help."—BARNHART BROS. & SPINDLER, Chicago, Ill.
"Worth \$5.00 a copy."—THE HENRY O. SHEPARD CO., Chicago, Ill.

Price, postpaid, \$2.00 per Copy. Cash with order.

THE INLAND PRINTER CO.

116 Nassau St., New York. # 212 Monroe St., CHICAGO.

BOUND VOLUMES

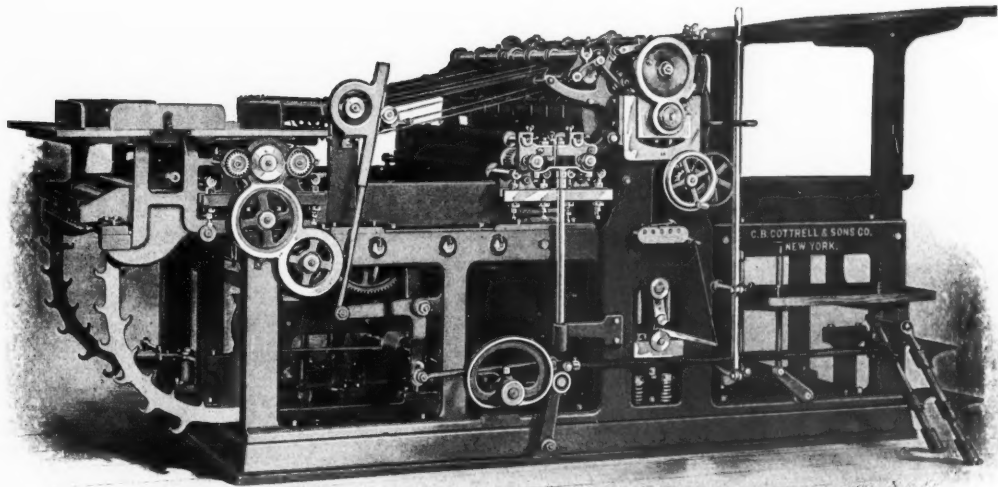
*Of The Inland Printer
At Less than Cost.*

Volume IV, October, 1886, to September, 1887; Volume XV, April, 1895, to September, 1895; Volume XVII, April, 1896, to September, 1896.

\$1.00 Each Transportation to be paid by the purchaser.

The information in these books is worth many times the price, which does not cover cost of binding. Order early if you wish to secure one.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, Chicago.



It is well known that some of the largest fortunes of the present time have come through saving the waste materials of an industry and converting them into profit.

That economic corporation, the Standard Oil Company, makes its biggest profits today on what used to be waste. A modern gas plant makes more money on what used to be thrown away than it does on gas. There are a dozen famous illustrations of this truth in plain sight at the present time. In each case scientists set to work to save the waste, and their success brought enormous profits.

Two years ago we set to work to save the waste in printing offices. It was not at all hard to locate this waste. The waste of time, waste of power, waste of materials, waste of convenience, waste of patience, waste of delay. The result of a year of continuous application to this problem was at last ready, and from entirely new patterns we began one year ago to build the Twentieth Century New Series, High-Speed, Cottrell Two-Revolution Press. It has justified its creator's plan. It has turned a large part of the printer's waste into printer's profit. It gets all there is in it, and (a most important point) IT GETS IT FOR THE PRINTER!

You are invited to take your share now! A certain amount of judicious emphasis should be laid upon the word "NOW," for the iron doesn't stay hot very long in the printing business, and our success will soon be free to every printer. It will not be five years before the important advances in construction and improvement we have incorporated into the Twentieth Century Cottrell will be in use by many printers. It will be too late then for you to gain a special advantage from having these improvements. It must be now or never!

Floating about the farm houses of New England there is an old, time-honored tradition which says "The time to eat pie is when the pie is passin'." The pie is passing now around the printer's table. It is filled with the extra profits resulting from the saving of waste in half a dozen different directions, as the New Cottrell Press now saves it.

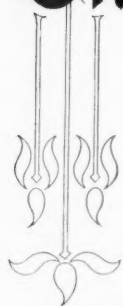
Won't you help yourself to pie?

C. B. Cottrell & Sons Co.,

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.

The Honesdale Decorating Co.



Decorations on high grade Glassware
in engraved, etched and gilt designs.

HONESDALE, PA. _____ 190 _____



Sold to _____

Shipped via _____

Claims will not be considered unless made on receipt of goods.
When reordering please give number, price and date of invoice.

TERMS: CASH WITHIN 30 DAYS.

Here are some styles of lettering which are not script. We can imitate any type face that you may need a special word or line of, saving you the cost of an entire new font of that style. The bill-head rules come in any length. Send for samples.

FRANK McLEES & BROS., 216 William Street, NEW YORK.

**Automatic
& Clamp**

Brown & Carver Cutters

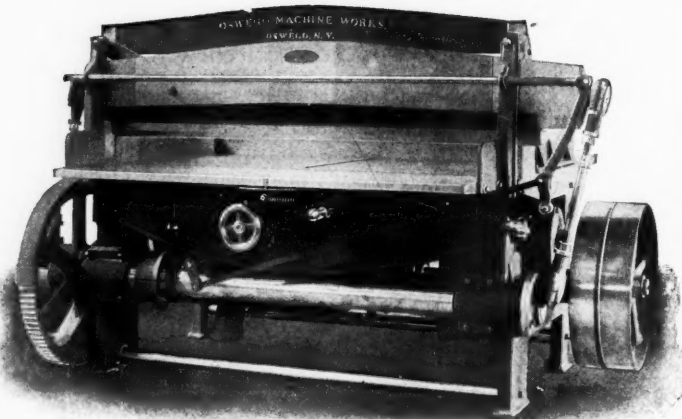
ARE
**FAST, ACCURATE
EASILY OPERATED
LABOR SAVERS**

Equipped with Electric Motors
they are economical of
floor space.



ASK ABOUT THEM

**OSWEGO MACHINE WORKS
OSWEGO, NEW YORK**



SELLING AGENTS

VAN ALLENS & BOUGHTON, 17 to 23 Rose Street, New York.
C. R. CARVER, 25 North Seventh Street, Philadelphia, Pa.
THOS. E. KENNEDY & CO., 414 East Pearl Street, Cincinnati, Ohio.
MILLER & RICHARD, 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS CO., 405 Sansome Street, San Francisco.

STORES

CHICAGO—319 Dearborn Street, J. M. IVES, Manager.
LONDON, ENG.—23 Goswell Road, ANDREW & SUTER, Agents.

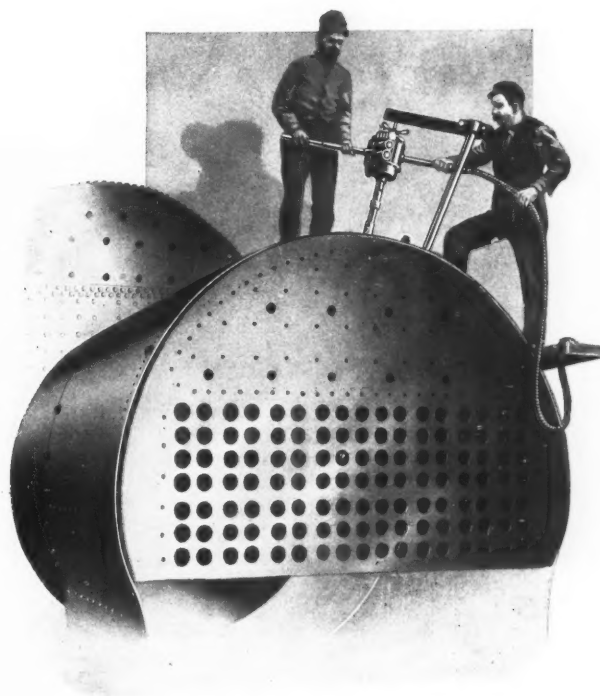
THE INLAND PRINTER.

Our Satin=Proof Paper

DOUBLE COATED ON BOTH SIDES, IS ADAPTED FOR THE
FINEST HALF-TONES AND MOST ARTISTIC PRINTING, AND
AT SAME TIME IS SO LOW IN PRICE IT CAN BE USED FOR

GENERAL CATALOGUE WORK

The
Printing Quality
of this Paper
speaks for
itself



Engraved by Rosenow & Co., Chicago.

The Champion Coated Paper Co.

HAMILTON, OHIO.

CHICAGO OFFICE, 809 Merchants Loan and Trust Building.

NEW YORK OFFICE, : : : : : 909 Mutual Reserve Building.

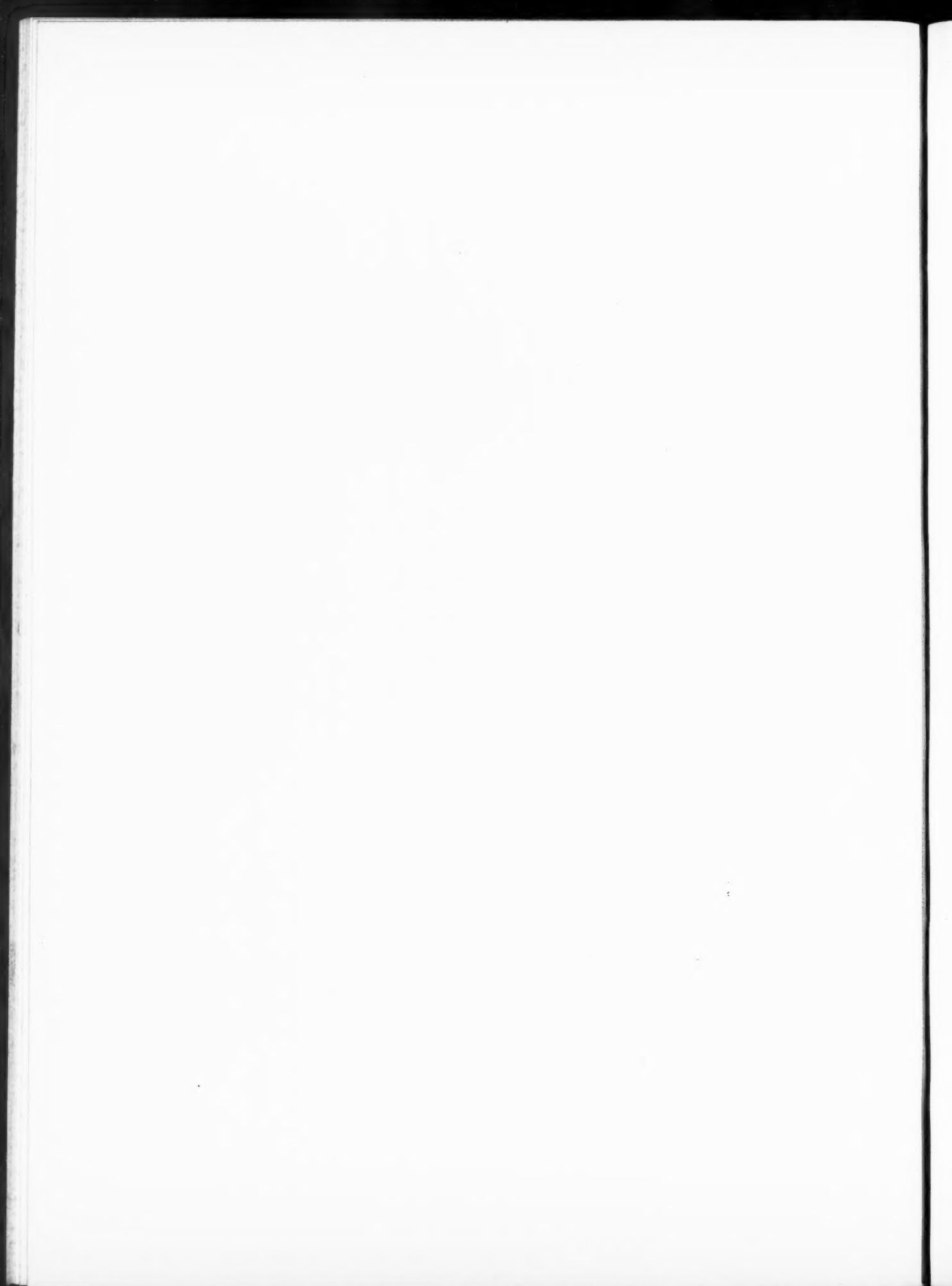
SAN FRANCISCO OFFICE, : : : : : 527 Commercial Street.

LONDON OFFICE, Spicer Bros., Ltd., : 19 New Bridge Street.

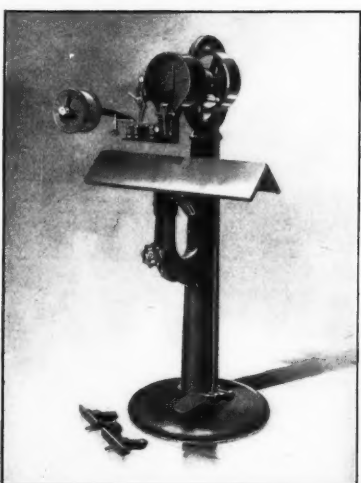
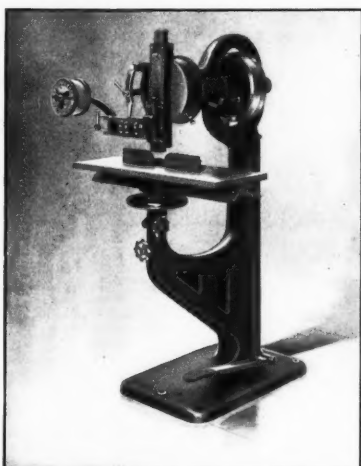
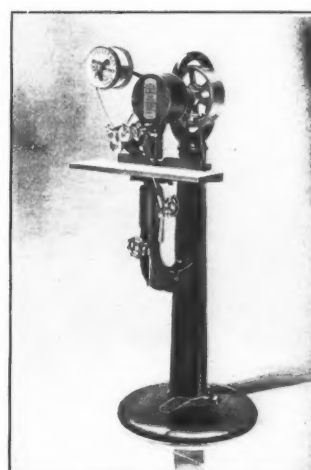
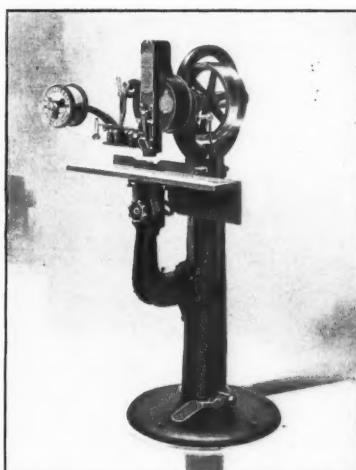
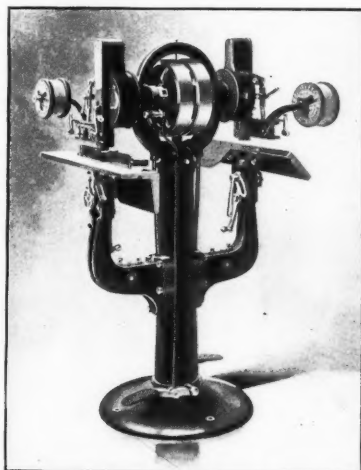
Our paper is carried in stock by all paper dealers everywhere

WE FILL ORDERS ONLY THROUGH JOBBERS.

Size, 25 x 38 ; weight, 120 pounds.



UNIVERSAL WIRE-STITCHING MACHINES



The Simplest and
Most Perfectly Made
**WIRE-STITCHING
MACHINES**
in the market.

All working parts are of the best quality of Steel,
hardened and carefully tempered.

THOUSANDS IN USE
by best houses in this country and abroad.

Built in FIVE SIZES, adapted to all requirements.

No. 1 (Double Head), capacity 1 sheet to 7-8 inch.				
2	"	"	"	7-8
3	"	"	"	1-4
4	"	"	"	1-4
5	"	"	"	3-8

Write for Catalogue.

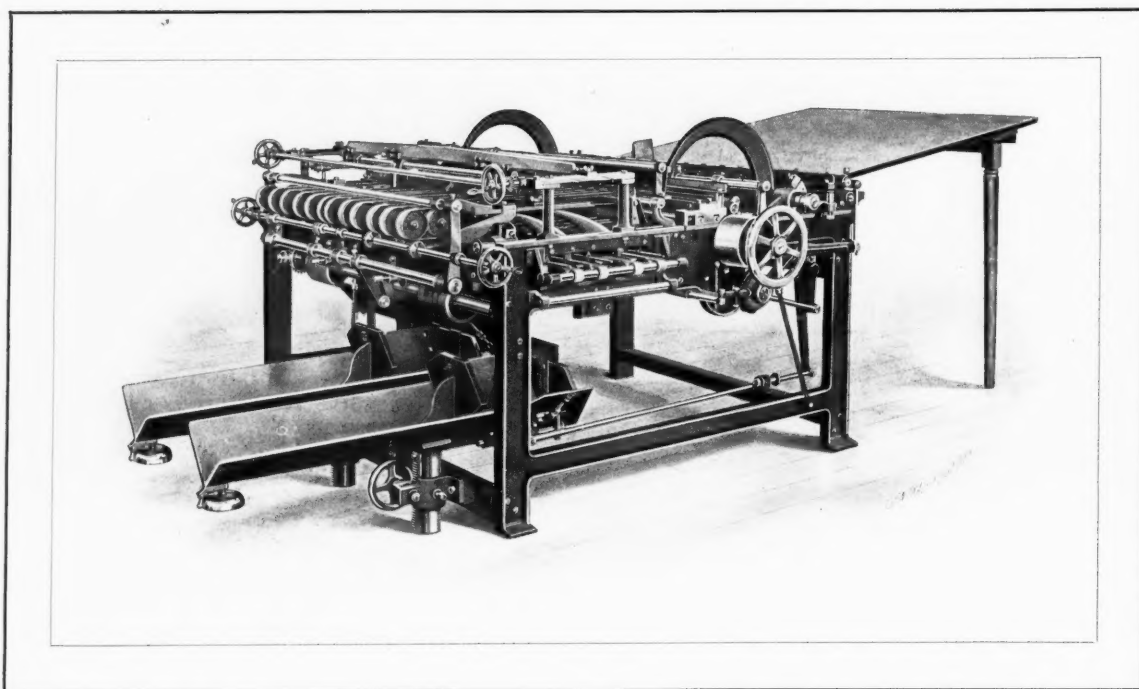
E. C. FULLER & COMPANY

CHICAGO OFFICE,
279 Dearborn Street.

NEW YORK,
28 Reade Street.

PAPER FOLDING MACHINERY

MADE BY

Brown Folding Machine Co.**ERIE, PA.**

THE above cut illustrates a DOUBLE SIXTEEN DROP-ROLL MARGINAL-FEED BOOK FOLDER. It has Automatic Side Registers, Automatic Sheet Retarder, Automatic Head Perforators, that overcome all "buckling," and Packing Troughs that are movable up or down to suit the various sizes of work. Mechanical Automatic Points can be included when required. In changing to inset work there are no cams to retime or reset, no tapes to cut and resew, the change being made in a moment's time. It will fold a single 16, double 16's, delivering separately, and single 32 by inseting.

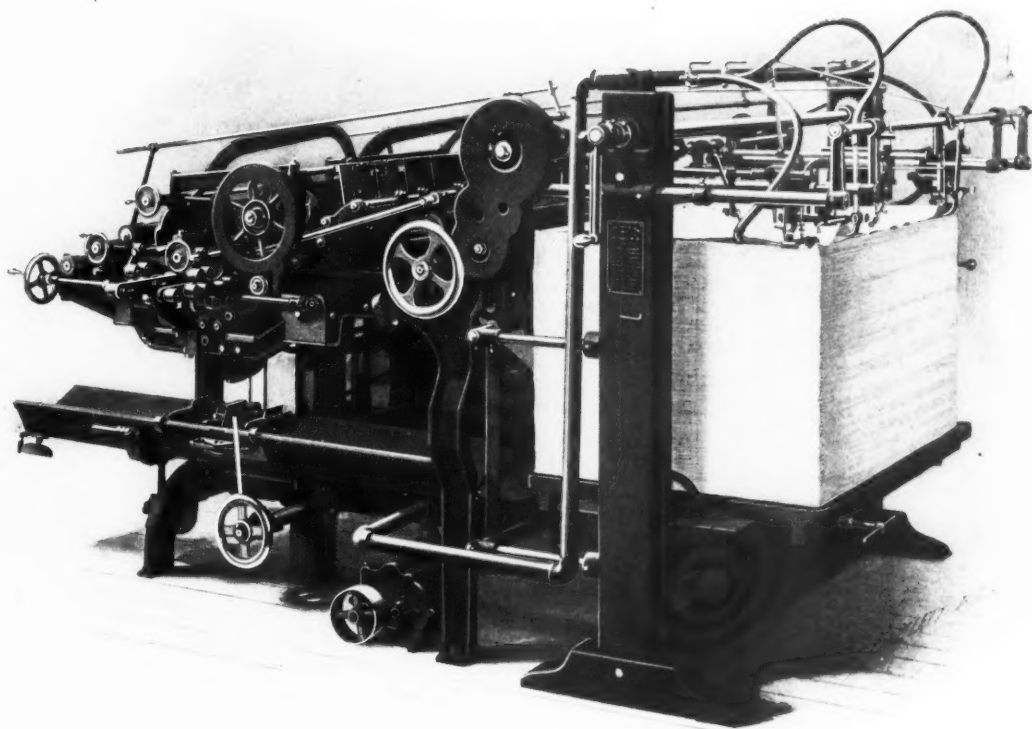
OUR LIST INCLUDES SINGLE, DOUBLE, QUADRUPLE AND SPECIAL FOLDING MACHINERY TO MEET ALMOST ANY REQUIREMENT, AND EMBODIES ALL THE LATEST IMPROVEMENTS

E. C. FULLER & COMPANY

CHICAGO—279 Dearborn Street

NEW YORK—28 Reade Street

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES



The above cut shows the "Economic" Feeder attached to a folding machine.

THIS combination is in use in most of the principal bookbinderies, on book and pamphlet work, throughout the United States and Europe. Folding machines usually have a capacity far beyond the ability of a hand feeder to feed them, and therefore a large increase in production over hand feeding is gained by the use of the Automatic Feeder. It takes up less room than the feed-board of the folder and from 5,000 to 15,000 sheets can be placed on the piling-board at one time. We are prepared to attach our machine to any make or style of drop-roll folding machine without mutilation of the folding machine. Send for our new catalogue.

E. C. FULLER & COMPANY

CHICAGO—279 Dearborn Street

NEW YORK—28 Reade Street

Jenson Oldstyle and *Jenson Italic*

IN A RECENT number of a New York leading daily there were by actual count 44 display advertisements. Exactly three-fourths of these (or 33 in all) were set throughout in American Type Founders Co.'s Jenson and Jenson Italic types. These 33 advertisements were of the largest and most particular advertisers, and were far and away the most legible and attractive in the paper. The Jensons are the universally popular jobbing faces that are extensively and satisfactorily used in newspaper work

Send Orders for Jenson Oldstyle and Jenson Italic to Nearest Salesroom

American Type Founders Co.

BOSTON
NEW YORK
PHILADELPHIA
BALTIMORE
BUFFALO
PITTSBURGH
CLEVELAND
CINCINNATI

270 Congress Street
Rose and Duane Streets
614 Sansom Street
Frederick and Water Streets
45 North Division Street
323 Third Avenue
255 St. Clair Street
124 East Sixth Street

SPOKANE, WASH., 10 Monroe Street

CHICAGO
ST. LOUIS
MINNEAPOLIS
KANSAS CITY
DENVER
PORTLAND, ORE.
LOS ANGELES
SAN FRANCISCO

203 East Monroe Street
Fourth and Elm Streets
26 First Street, South
610 Delaware Street
1649 Blake Street
Second and Stark Sts.
105 North Broadway
450 Sansome Street



S A MAJORITY of the most successful printers in the United States procure their machinery, tools and type from the nearest of *our* salesrooms to their place of business (while there are *other* salesrooms as near or nearer), is it not logical to conclude that there is some good reason therefor? The above is an existing condition. We plan to please the practical printers, and our books and the work they produce are evidences of our success. If the reader of this is not one of the majority of practical printers who deal with us, he should become such. The managers of our salesrooms (see list on opposite page) are ready at all times to offer advice, argument or demonstration, by mail or otherwise. Next to practical experience the best way to learn is to ask questions of those who have the experience. Ask us some. ❀❀❀

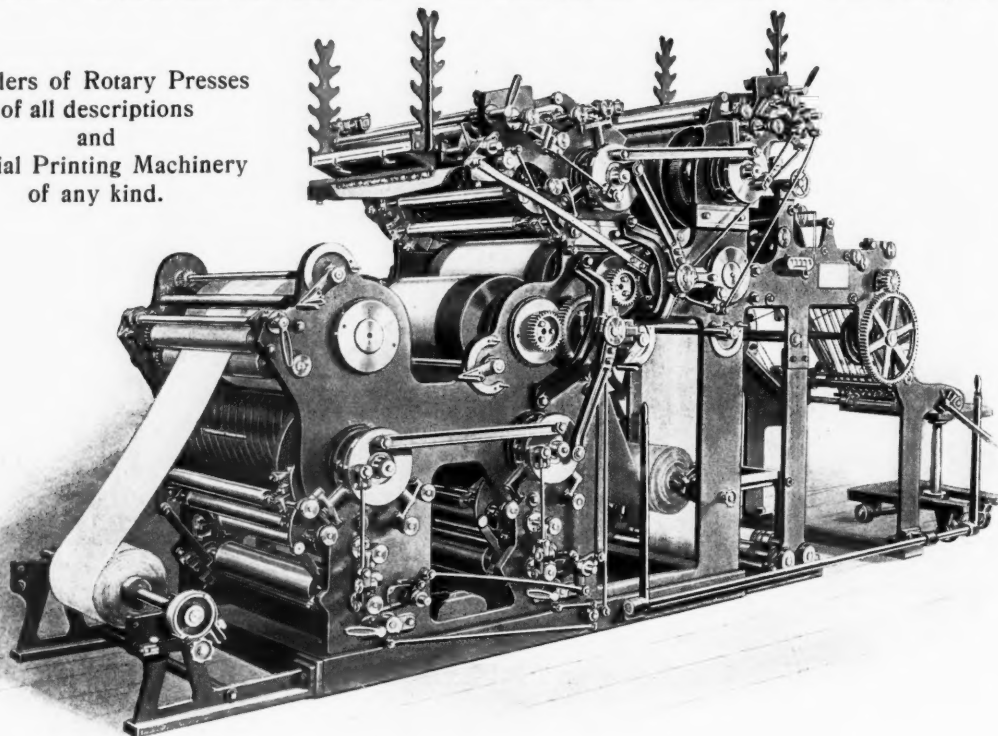
Address, for Information or Printing Material,

American Type Founders Co.

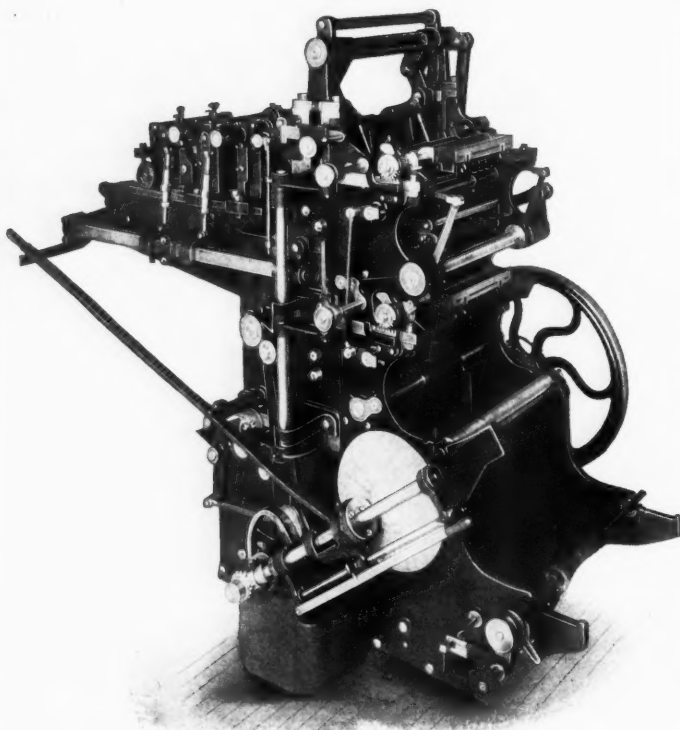
Nearest Salesroom in List Opposite

THE KIDDER PRESS CO. FACTORY DOVER, N. H.

Builders of Rotary Presses
of all descriptions
and
Special Printing Machinery
of any kind.



This cut represents a Rotary Press, printing two colors on each side, which we recently shipped to England.



3 x 12 TICKET PRESS.

Any kind and size of Rotary,
printing any number of colors,
built to order. ■ ■ ■ ■ ■ ■ ■ ■

THIS press prints forms on both sides of web 3x12. Numbers in another color. Has small chase to print name of stations or a serial number or letter in same color as the numbers. Cuts corners and can perforate both ways. Has slitting attachment to cut tickets to exact sizes. Adjustable to any size from $\frac{3}{4}$ inch square up to 3x12. Knife and slitters disconnect, leaving tickets in a web to be rewound. Speed, 6,000 impressions per hour.


GIBBS-BROWER CO.

SOLE AGENTS

150 NASSAU STREET, NEW YORK

TONNESEN SISTERS

Originators of the Famous TONNESEN MODELS

With these famous models at our command, we can illustrate any idea successfully. 

THE ACCOMPANYING ILLUSTRATION, made from "Tonnesen Models," was used in the advertising of Hires' Root Beer, and is shown by the courtesy of the Chas. E. Hires Co. If you wish an original and attractive picture to advertise any line of goods, write us.

Advertising Designs

We make a specialty of posing our famous models for Advertising Designs suitable for any business, or for book illustrations, posters, calendars, hangers, show cards, cover designs, etc. We originate special art designs for printers, lithographers, advertisers and others, and sell negatives with the exclusive right to use same. Correspondence solicited.

TONNESEN SISTERS

BEATRICE TONNESEN
CLARA TONNESEN-KIRKPATRICK

1301 Michigan Avenue, CHICAGO.

Telephone, South 322



Bargains IN Cylinder Presses

Following Machines can be seen erected on my floor :

TWO-REVOLUTION PRESSES.

No.	Size Bed		Price
293	41 x 56	Campbell,	\$1,000
509	37 x 52	Whitlock,	1,400
538	26 x 34	"	1,100
525	37 x 52	Huber,	1,100
540	43 x 56	C. B. Cottrell & Sons,	1,400

STOP CYLINDER PRESSES.

363	34 x 48	Cottrell & Babcock,	1,000
261	34 x 48	Hoe,	1,100
529	31 x 43	Cottrell, nearly new,	1,000
381	31 x 43	Campbell Oscillator,	650
496	28 x 32	"	600
268	42 x 60	Potter,	1,350
541	34 x 50	Campbell,	850

DRUM CYLINDER PRESSES.

544	21 x 23	Hoe,	400
465	40 x 54	Potter, extra heavy,	750
279	37 x 52	Hoe, "	750
425	34 x 52	Cottrell & Babcock,	650
546	25 x 35	"	600
510	32 x 46	Potter,	550
498	24 x 29	Country Campbell,	325
270	20 x 26	"	275
367	17 x 22	Potter,	350

CLAUDE WEB PRESS, 4 and 8 page, 6 or 7 quarto.
Very cheap, now erected in Chicago; has Stereo outfit. Must be sold at once.

Also have on my floor, erected, forty more cylinder presses. It will pay you to look this place up if you need presses. Description of these presses can be found in my latest bulletin.

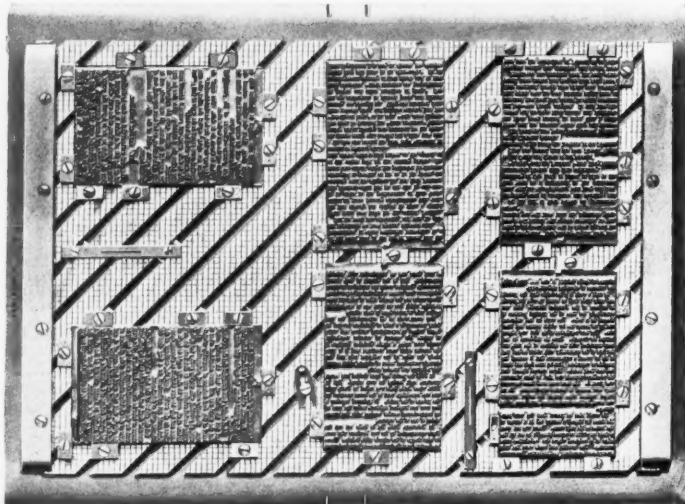
**BRONSON'S
PRINTERS'
MACHINERY
HOUSE :::::**
48-50 N. Clinton St.
CHICAGO, ILL.

Telephone, Main 224

Economy Says BUY

WESEL Patent IRON GROOVED BLOCK

PATENT ISSUED NOVEMBER 13, 1900.



IF you print from plates you can not afford to be without this block—it is superseding all other styles of blocks.

A recent patented improvement is the DROP-IN NUT, which can be dropped into the groove anywhere and taken out from any position, overcoming the necessity of pushing the nut in from end of groove. This improvement adds 25% to previous value.

Used by the Elite of Printerdom

In New York:

McClure's Magazine [15].
Winthrop Press [2].
J. J. Little & Co. [2].
I. H. Blanchard Company [2].
Metropolitan Life Insurance Co. [7].
William Green [3].
Methodist Book Concern.
Trow Printing Company [3].
Isaac Goldmann Company.
Chas. Francis Press.
Globe Printing Company.
Harper & Brothers [10].
Geo. Hughes & Co.
Christian Herald [2].
Street & Smith.
A. H. Kellogg [2].
Powers & Stein.
Miller Press.
H. K. Brewer & Co.
Manufacturers & Publishers Ptg. Co.
Wynkoop, Hallenbeck & Crawford Co.
Batterick Publishing Co. [13].
Standard Fashion Co.
Globe Litho. Co.
Sackett & Wilhelms Co.
Thompson & Co.
Sottiner Brothers.
American Litho. Co. [4].
Rooney & Otten Printing Co.
J. W. Pratt Co.
McLoughlin Bros., Brooklyn.

In New York:

American Book Co.
New Idea Pattern Co. [2].
H. A. Rost Printing Co.
Lehman & Brother.
Clark & Zugalla.
A. Dougherty.
Robert Bonner's Sons [2].
American Fashion Press.
New York Life Insurance Co. [2].

In Philadelphia:

Wm. Fell & Co.
Hayes Brothers Co.
E. Stern & Co. [4].
J. B. Lippincott & Co. [4].
Allen, Lane & Scott.
Dando Printing & Publishing Co.
Dr. D. Jayne & Son [2].
Chilton Printing Co.
The Edgell Co. [5].
H. K. Mulford Co.
Ladies' Home Journal [25].
R. W. Hartnett & Bros.
W. B. Saunders [3].
Geo. F. Lisher.
George S. Ferguson.

In St. Louis:

Woodward & Tiernan.
Concordia Publishing House.
G. D. Barnard & Co.

In Boston and Vicinity:

Suffolk Eng. Co. Ginn & Co. [4].
Youth's Companion [9].
Sparrell Print [2].
Berwick & Smith [2].
H. M. Plimpton & Co.
Avery L. Rand.
F. H. Gibson Co.
Tympany Co.
W. B. Conkey Co. Baker-Vawter Co.
Poole Bros. [2]. Blakely Ptg. Co.
R. R. Donnelley & Co. [2].
Rand, McNally Co. [2].
Rogers & Wells.
J. W. Sefton Mfg. Co.

In Chicago:

W. B. Conkey Co. Baker-Vawter Co.
Poole Bros. [2]. Blakely Ptg. Co.
R. R. Donnelley & Co. [2].
Rand, McNally Co. [2].
Rogers & Wells.
J. W. Sefton Mfg. Co.

In Newark, N. J.:

The Osborne Co. [5].
Prudential Insurance Co. [2].

In Canada:

Beauchemin & Sons, Montreal.
Toronto Litho. Co., Toronto.
W. J. Gase & Co., Ltd., Toronto.
Methodist Book House, Toronto.

In Rochester, N. Y.:

E. R. Andrews Co.
Vredenberg & Co. [2].
Rochester Printing Co.

Other Cities:

Crowell & Kirkpatrick, Springfield, Ohio [2].
American Sales Book Company, Elmira [2].
New Home Sewing Machine Co., Orange, Mass.
General Manifold Co., Franklin, Pa. [7].
J. B. Savage, Cleveland.
Albert Brandt, Jr., Trenton.
Public Printer, Washington [2].
Brandow Printing Co., Albany [2].
Patent Record Company, Washington.
Thomas D. Murphy Company, Red Oak, Iowa [4].
Colliery Engineer Co., Scranton, Pa. [2].
Mutual Label and Litho. Co., San Francisco.
Rumford Chemical Works, Providence, R. I.
Smith-Brooks Printing Co., Denver.
Erie Litho. Co., Erie, Pa. [2].
W. B. Burford, Indianapolis.
H. F. J. Ricker, Quincy, Ill.
Williamson-Haffner Eng. Co., Denver.
Griffith, Axel & Cady, Holyoke.
G. O. Whitney Co., Worcester [2].
F. S. Blanchard, Worcester.
Dexter Folder Co., Pearl River, N. Y.

Foreign Countries.

Lemercier & Co., Paris [2].
W. H. Crossmann & Bros., New Zealand.
Oriental Industrial and Trading Co., Tokio, Japan [2].
Printing Machinery Co., London [4].
Alex. Cowan & Sons, Melbourne.
Walter Behren-, Paris [2].



MULLER HALF-TONE SOFTENING HAMMER

Over \$4,000 worth of these invaluable tools sold in one year.

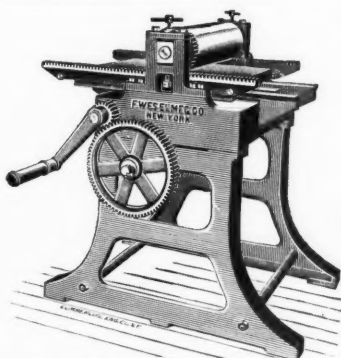
For softening the harsh edges of vignettied cuts or copper, electro., stereo., zinc or wood, worth its weight in Gold.

WESEL MANUFACTURING COMPANY

82 and 84 Fulton Street, NEW YORK.

Agents in Great Britain—PRINTING MACHINERY CO., 15 Tudor Street, London, E. C.

WESEL makes a complete line of Machinery and Appliances for Electrotypers, Stereotypers and Photo-Engravers. Complete Outfits a Specialty.



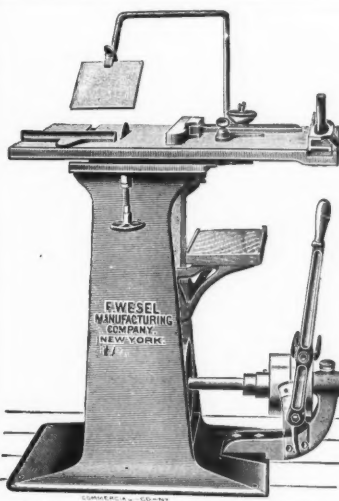
Wesel Hand Matrix Rolling Machine.



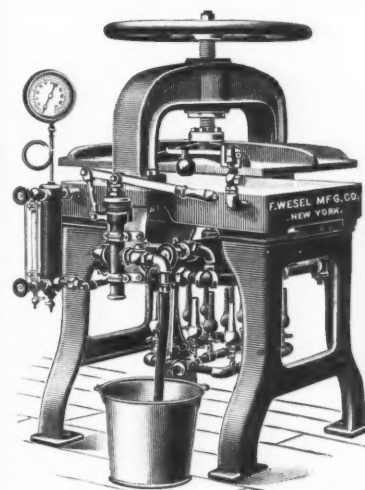
Wesel's New Patented Automatic Casting Box. Box open, with cored cover and split gauge.



Box closed, showing self-locking mechanism.



Wesel Printers' Saw Tables, with and without Shoot-board. \$70 and \$85.



Wesel Steam Drying Tables, with gas-heated steam generators. Quickest table made. Seventeen styles and sizes. Used everywhere.

Cold Process Stereotyping a Success ❧ ❧

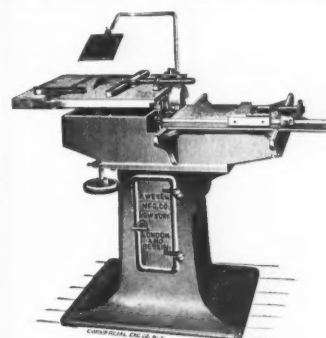
By WESEL'S New Cold Process of Stereotyping matrices are made in less than five minutes, *without heating the type*. No more difficult than taking a rough proof on proof press. Results as good as they are quick. Outfits cost \$400 and up.

Everything for Hot and Cold Stereotyping. ❧ ❧ Large Second-hand Stock.

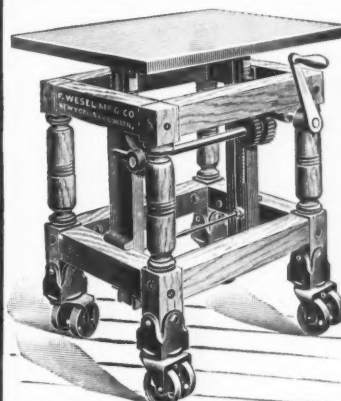
The best casting box is WESEL'S PATENT AUTOMATIC. It will cast four times faster than any ordinary box, and makes plates of uniform thickness without shaving. Uneconomical to use any other style.

No one makes the Best but WESEL.

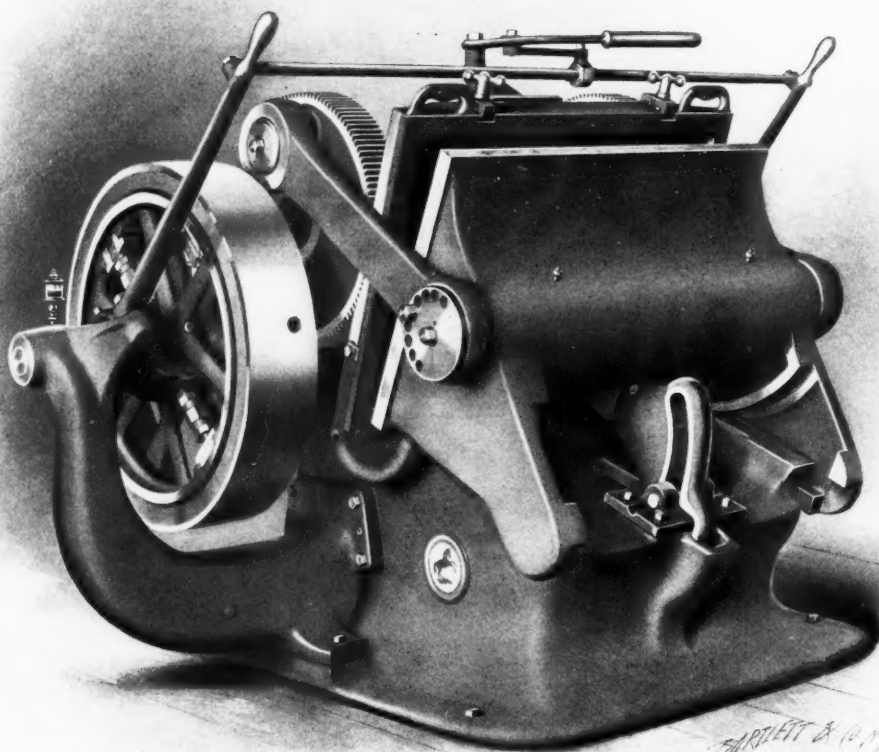
F. WESEL MFG. CO.
82 Fulton St., New York



Wesel Combined Saw and Trimmer. Table, 30 x 30 in. Trimmer bed, 18 in. wide.



Wesel Beating and Make-up Tables and Stereo. Chases are surpassingly good.



JOHN THOMSON PRESS COMPANY'S

22½ x 32½ INCH "COLT'S ARMORY" CRANK ACTION DISCONNECTION PRESS
ADAPTED FOR EMBOSsing AND FOR CUTTING AND CREASING PAPER BOX BLANKS

This is one of the four new machines (patents allowed) which we are exhibiting, in operation, on the eastern aisle in the workshop of the Graphic Arts Building, Pan-American Exposition, Buffalo.

Embossers, box makers and printers who may visit the Exposition are invited to make a critical inspection of these presses. We believe it will be found that the design, material and construction easily place them at the head of the art.

The liability of the owner, as in suits at law for damages, is practically nil in this press, as injury to the operator or damage to the mechanism can only result from inexcusable negligence.

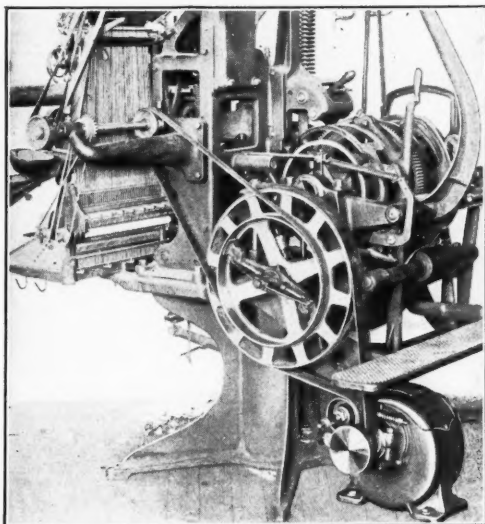
Details will be furnished upon application.

TWO FIFTY-THREE BROADWAY, NEW YORK.

MONADNOCK BLOCK, CHICAGO.

FIFTY-SEVEN SHOE LANE, LONDON, E. C.

If you use
LINOTYPES OR MONOTYPES
try
GENERAL ELECTRIC COMPANY'S



SPECIAL MOTOR

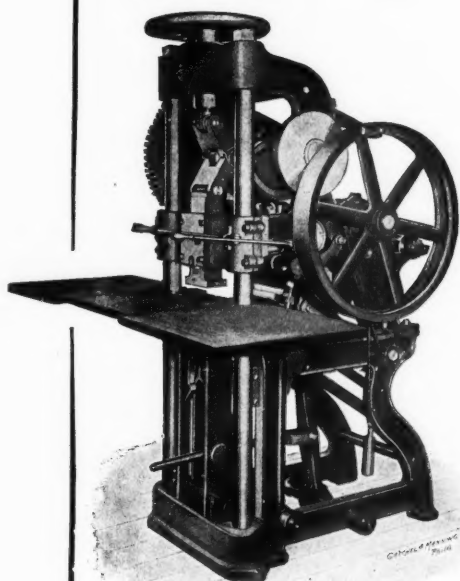
for these machines.

Can be quickly attached or detached.
Has high efficiency with slow speed.
Has interchangeable parts.
Is noiseless and sparkless in working.
Price attractively low.

General Office: SCHENECTADY, N. Y.

SALES OFFICES IN ALL LARGE CITIES.

**Have You Seen The Carver & Swift
Stamping and
Embossing Press**

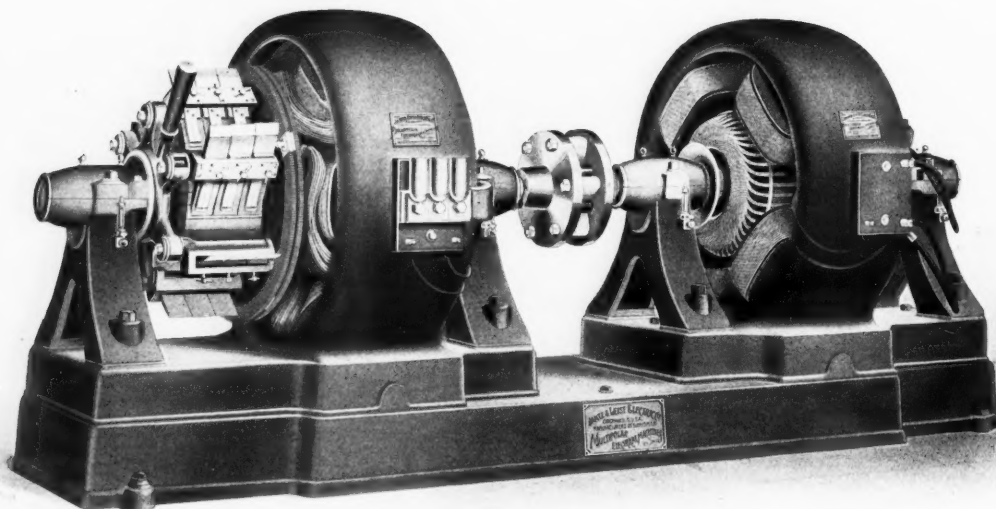


With its Ink Mixing and Grinding Fountain, its Improved Parallel Wiping Mechanism, its Powerful Toggle Movement for the impression, its Automatic Locking Device, insuring perfect register? Its Simple Device for stopping the press immediately at any point, and its Simple Rigid Construction, make it possible to acquire the best results at the greatest speed and least spoilage.

**THOSE WHO SEE IT WANT
NO OTHER**

WRITE FOR PRICES AND OTHER PARTICULARS TO

The Carver & Swift Stamping Press and Mfg. Co.
25 North Seventh Street, PHILADELPHIA, PA., U. S. A.



Motor Generator for Electrotypes, Platers and General Deposition of Metals.

1 to 6 Volts, 400 to 5,000 Amperes.

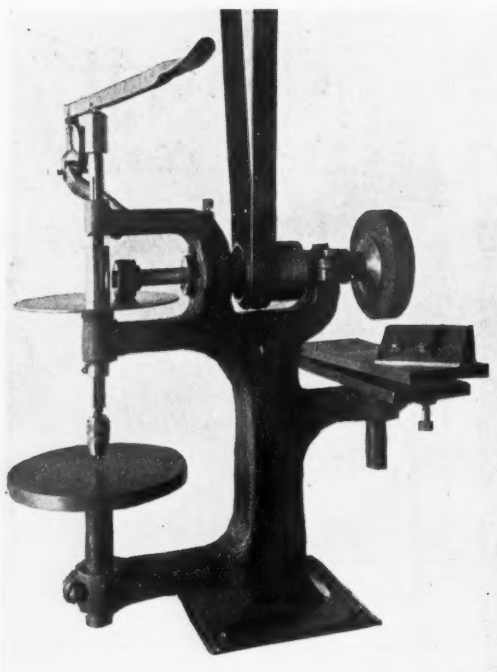
See our Motor Generator in exhibit of
R. Hoe & Co., Graphic Arts Workshop,
Pan-American Exposition, Buffalo, N. Y.

Manufactured by

JANTZ & LEIST ELECTRIC CO.

808 and 810 Elm Street, CINCINNATI, OHIO, U. S. A.

Telephone, Main No. 535.



LINOTYPE

Drill Press and Emery Stand

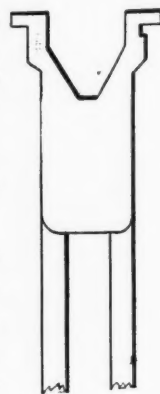
For correctly grinding all Linotype Knives, truing and lapping Molds and Spaces; drilling in one-fourth time a machinist takes to drill by hand. ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖

SPACEBAND REPAIRING

30 Cents each; Sleeves, 18 Cents.

GUARANTEED TO LAST LONGER
THAN NEW SPACEBANDS.

COLUMN RULES of any design, particularly bevel rules to prevent working up, for less than you can get them elsewhere. ❖ ❖ ❖ ❖ ❖ ❖ ❖ ❖



NEW CATALOGUE OF LINOTYPE SUPPLIES JUST ISSUED.

A. S. O'NEIL CO., 1718-26 San Fernando Street, Los Angeles, Cal.

Embossed

Letter-Heads,
Envelopes,
Cards, etc.

from Steel Dies.

We have just completed a SAMPLE BOOK of the above or of commercial embossing FOR THE TRADE, embracing over fifty samples; also illustrating fifty different grades of Bond and Linen Papers.

WRITE FOR PARTICULARS.

HEADQUARTERS FOR : ENGRAVED INVITATIONS AND CARDS,
EMBOSSING STATIONERY, ALL KINDS,
At prices consistent with superior workmanship.

WM. FREUND & SONS, 174-176 STATE STREET,
CHICAGO.



Mead's Stationers' Stamping Press

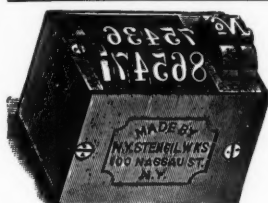
For Convenience,
Accuracy and
Durability, are
unequaled by any
press made.

Manufactured by

A. G. MEAD

364 Atlantic Avenue
BOSTON, MASS.

Correspond for Circulars



PAT. MARCH 27, 1900.



APEX TYPOGRAPHIC NUMBERING MACHINE

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

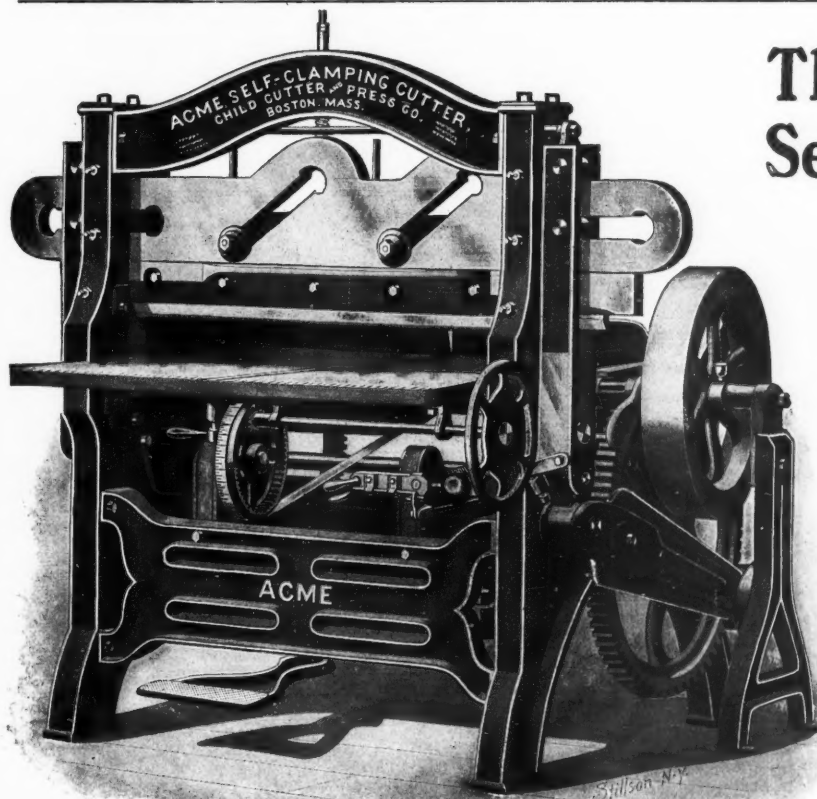
Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and reel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.

Size $1\frac{1}{8} \times \frac{7}{8}$ inch.
Type High.
Made entirely from
Steel and fully
automatic



The "ACME" Self-Clamping CUTTER

ALL SIZES

32 in. to 72 in. in width.

Let us send you our
NEW CATALOGUE
with testimonials and
references.

THE CHILD ACME
CUTTER & PRESS CO.

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U.S.A.

NEW YORK OFFICE - 12 READE ST.
O. C. A. CHILD, MANAGER

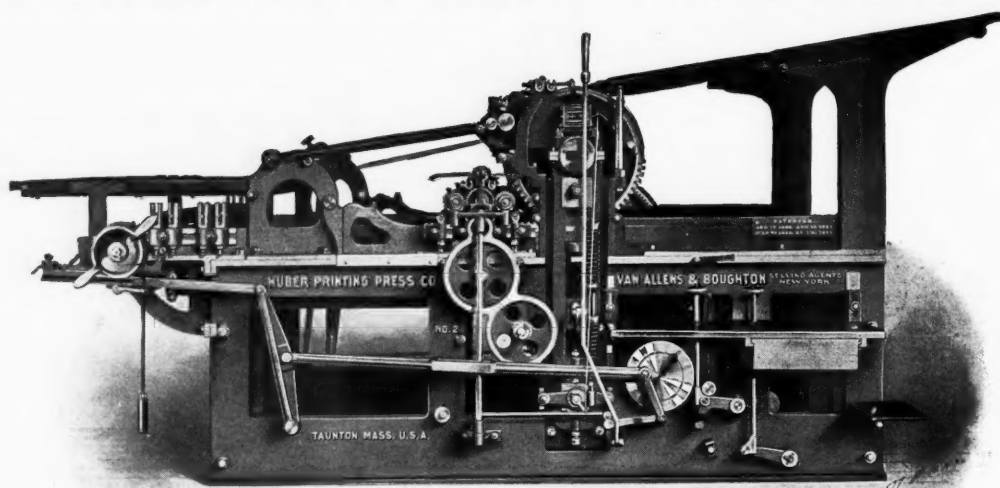
CHICAGO OFFICE - 315 DEARBORN ST.

"NEVER THOUGHT OF THAT"

A successful merchant once called a clerk to his desk and asked him why he had not performed a certain duty. He replied: "I never thought of that." "You are discharged; I must have men who think," said the merchant.

Mr. Proprietor, do you think? If so, why not investigate? We offer you a subject for thought—

THE HUBER PRESS



DID YOU EVER THINK that to do good printing
you require a solid bed? **The Huber has it.**

DID YOU EVER THINK that to do good printing
you need perfect register? **The Huber has it.**

DID YOU EVER THINK that to do good printing
you want faultless distribution? **The Huber has it.**

DO YOU DESIRE PROFIT?

If so, you need product—**The Huber gives it.**

If so, you want no repairs—

The Huber needs none.

If so, you must buy a press endorsed by users—

The Huber is the one.

Do you need a new machine? : : : : **Try the Huber.**

Do you desire the finest printing machine today manufactured? : : **Try the Huber.**

Do you care to talk to an agent? : : : : **Try the Huber.**

Write to us for the names of first-class firms who have ordered Huber Presses in the last few months. We will refer you to them. Most of our customers pay cash—why?

"Perhaps You Never Thought of That"

VAN ALLENS & BOUGHTON

19 to 23 Rose Street, 59 Ann Street, NEW YORK

Agents Pacific Coast HADWEN SWAIN MFG. CO.
215 Spear Street, San Francisco, Cal.

Agents, Sydney, N.S.W. PARSONS BROS., Mut. Life Ins. Bldg.

Agent in England P. LAWRENCE, 57 Shoe Lane, London, E.C.

Western Office 277 Dearborn Street, CHICAGO

Telephone, 801 Harrison.

H. W. THORNTON, Manager



HALF-TONE & ZINC
ETCHERS
COLOR-WORK
A SPECIALTY.

ROSENOW & CO.
Designers, Photo-Engravers, Printers
373 DEARBORN STREET, CHICAGO.
Long-Distance Telephone, Harrison 130.

Awarded Grand Prix and Two Gold Medals
at Paris Exposition

KAST & EHINGER

MANUFACTURERS OF

PRINTING AND
LITHOGRAPHIC INKS

SPECIALTIES:

BRILLIANT
INKS
FOR DARK-
COLORED
PAPERS

3-COLOR
PROCESS
INKS
THE BEST
MADE

IMPORTERS OF BRONZE POWDERS AND
LITHOGRAPHIC SUPPLIES

Chas. Hellmuth, MANUFACTURING AGENT
FOR THE UNITED STATES
OFFICE & FACTORY, 46-48 E. HOUSTON ST., NEW YORK

CHICAGO OFFICE AND FACTORY,
WELLS BUILDING, 357 AND 359 SOUTH CLARK ST.

When You Are Ready to Purchase

Electrotype, Stereotype, Engraving Machinery

of the quickest and most durable
type, and which meets the require-
ments of the trade in every respect,

Write to Us. We Have It

— FOR —

Quick Delivery at Reasonable Prices.

Our Curved, Flat and Combination Routing Machines

are *absolutely* the *FASTEST* in the
world. Ease of operation, high
speed without vibration, are features
of excellence of these machines.

GEO. E. LLOYD & CO.

194-204 South Clinton Street, CHICAGO, ILL.



SEND US YOUR DIFFICULT WORK

The **BECK ENGRAVING CO**

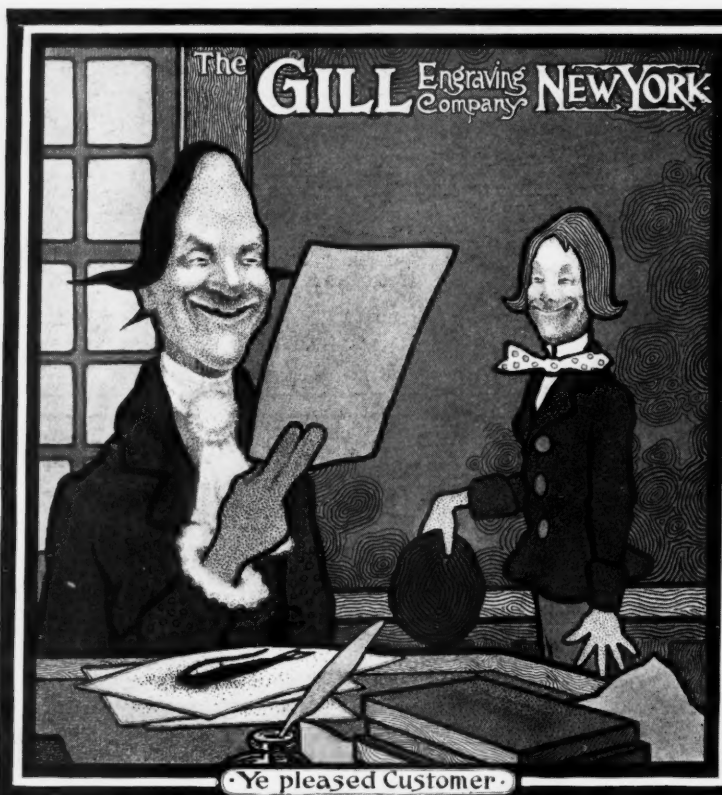
147-49-51 North Tenth Street,
Philadelphia, Pa.

ENGRAVING BY ALL
KNOWN METHODS

DESIGNS FOR
ADVERTISING BOOKLETS
CATALOGUES & ETC.

Three Color Plates of these two subjects 3½ inches high \$10 per set

Duplicate set of three-color plates of "YACHT AMERICA," same size as used in our
supplement, \$15.00. Size 3 x 4, \$10.00.



Ye pleased Customer.

Summer Is Coming

¶ And with it the hot weather. Don't worry about your plates; send the orders to us and we will do all the worrying for you. You will not "get hot" over the results. :: :: :: :: ::

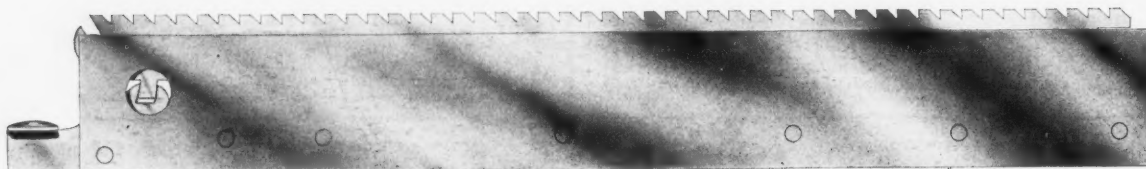
¶ Now is the time when we are giving very favorable rates on large summer contracts. :: :: ::

**The Gill Engraving
Company**
140 Fifth Avenue
New York

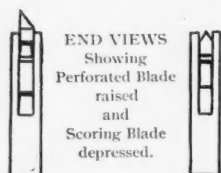
ARE YOU USING THE DAMON PERFORATING AND SCORING MACHINE



Full Size No. 2 Machine—Scoring Blade.



Full Size No. 2 Machine—Perforating Blade raised.



END VIEWS
Showing
Perforated Blade
raised
and
Scoring Blade
depressed.

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Locks into form for perforating or scoring the work without inking it at the same time it is printed, saving 100 per cent. Two blades, a perforating and a scoring blade, are fitted to each machine and are easily interchangeable. The blade, which rises and falls at each impression, is operated by a lever coming in contact with a rubber presser quod attached to the tympan.

Made in Four Sizes :

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No. 2—	"	6 1/8 "
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In stock and for sale by all
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printers' materials.

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142 MAIN STREET ☐ ☐ OLD TOWN, MAINE.



This Specimen is one of our Standard Colors



It is a Fine Worker • • • Price, 50 cts. list



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THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball Programmes, Announcements, Invitations, Tickets, Society Folders, etc.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleeker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garner & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Inc., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSEING.

Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

4-11

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

Wagenfahr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photo-engraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotyping Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotyping Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 42-44 Bond st., New York. Half tone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotyping foundry in the South.

Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 15 Tudor street, London, E. C.; 16 Friedrichstrasse, Berlin. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 55 Oliver street, Boston. Also, half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGINES—GAS AND GASOLINE.

Dayton Globe Iron Works Co., Dayton, Ohio.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 South Canal street, Chicago.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

ENVELOPES.

American Envelope Co., 44 Washington street, Providence, R. I. Anti-trust prices. Tags, Cardboard, Writing Papers, all kinds.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; not in the trust.

Sherman Envelope Co., Worcester, Mass., manufacturers all kinds and sizes of envelopes.

United States Envelope Company, Springfield, Mass. Every description of envelope in stock or made to order. Famous for high grade papereries, 75 distinct lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass.; Holyoke, Mass.; Rockville, Conn.; Worcester, Mass.; Hartford, Conn.; Milwaukee, Wis.

ETCHING ZINC—GROUND AND POLISHED.

American Steel & Copper Plate Co., 150 Nassau street, New York.

FILING CABINETS AND BUSINESS FURNITURE.

Globe-Wernicke Company, The, Cincinnati. Fulton and Pearl streets, N. Y.; 226-228 Wabash avenue, Chicago; 64-66 Pearl street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 80 Illinois street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane street; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Pirie, Alex., & Sons, Ltd., 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

National Printing Ink Co., factory, 1041-1053 Grand avenue, Chicago.

Ruxton, Philip, 290 Broadway, New York.

Ruxton, Philip, 356 Dearborn street, Chicago.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks. 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 150 Congress street, Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE COMPOSITION.

Langues Printing Company, 114 Fifth avenue, New York. Books, magazines, slugs, plates.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

The Eagle Smelting & Refining Works, B. Lissberger & Co., props., 738-740 E. 14th st., N. Y.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

Champlon Coated Paper Co., Hamilton, Ohio.

MAIL PLATE SERVICE.

Mail Plate Co., 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

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Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York City. The special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 135 Fifth avenue, New York. Sole manufacturers of Bates' and Edison Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 135 Fifth avenue, New York. Factory, Orange, N. J.

PAPER BOX MACHINERY.

American Type Founders Co. See list of branches under Type Founders.

PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER-CUTTER KNIVES.

Simonds Mfg. Co., Chicago, make keen-cutting paper knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. See list of branches under Type Founders.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

Megargee, Irwin N., & Co., Paper and cardboard of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Job press counters, \$3; joggers, \$15 and up.

PAPER MANUFACTURERS.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Southworth Co., makers of linen and ledger papers, Mittineague, Mass.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

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United States Envelope Co. Famous for papereteries. Springfield and Worcester, Mass.

PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 230-232 Washington street, Chicago. List of jobbers and samples sent gratis.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

The Standard Engraving Co. of New York, 61 Ann street. Send for circulars.

United Brethren Pub. House, Dayton, Ohio. High-grade general illustrators.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

PHOTO-ENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York. Complete outfits a specialty.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago. Mfrs. Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Phostint, Detroit, Mich.

PLATE AND EMBOSsing PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under Type Founders.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

PRESSES—HAND OR FOOT.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under Type Founders.

Eardley & Winterbottom, 125-127 Worth st., N. Y.

Isaacs, Henry C., 10 and 12 Bleeker street, N. Y.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under Type Founders.

F. Wesel Mfg. Co., 82 Fulton street, New York. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hartnett, R. W., & Bros., 52-54 North Sixth street, Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

Schultz, F., 96-98 West Lake street, Chicago. Manufacturer printers' book and news steel chases.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

Powell, F. M., Co., 329 Dearborn street, Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule.

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Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendermagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

Bingham Brothers Company, 406 Pearl street, New York. Also padding glue.

Chicago Roller Co., also, tablet composition. 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

Maigne, O. J., 324-328 Pearl street, New York city. Also pressroom paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under Type Founders.

Preston, Richard, 45 Pearl street, Boston, Mass. Printing, cutting, folding and wire stitchers.

RUBBER STAMP MACHINERY.

Dorman, J. F. W., Co., Box 993, Baltimore, Md. Machinery and supplies.

RULING MACHINES.

Hickok, W. O., Mfg. Co., Harrisburg, Pa. Ruling machines and pens.

SECONDHAND MACHINERY.

Campbell, Neil, Co., 23 Beekman street, New York City. Cylinders, jobbers, cutters, etc.

STEEL AND COPPER-PLATE ENGRAVING.

Dittmar Engraving Co., 814 Walnut street, Philadelphia, Pa.

STEEL RULE.

F. Wesel Mfg. Co., 82 Fulton street, New York. Also, brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie st., Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

TIN-FOIL.

Crooke, John J., Co., 80 Illinois street, Chicago.

TOILET PAPERS.

U. S. Envelope Co., Springfield, Mass. 75 distinct lines of toilet papers.

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Bruce's New York Type Foundry, 13 Chambers street, New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Hansen, H. C., type founder and printers' supplies, 190-192 Congress street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

Newton Copper-Facing Type Co., 18-20 Rose st., New York. Established 1851.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

WOOD TYPE.

American Type Founders Co. See list of branches under Type Founders.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.



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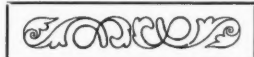
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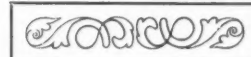
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Preserves rollers. Devoid of gum or sediment.

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It is 5 x 7½ inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

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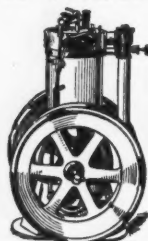
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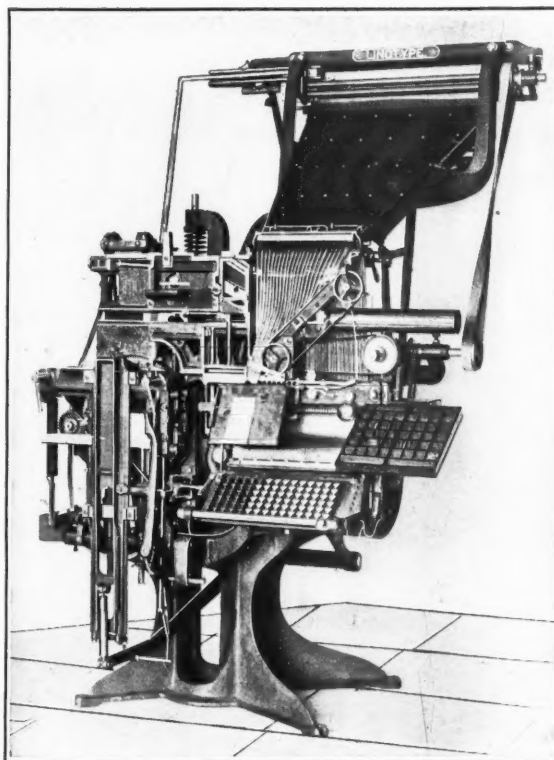
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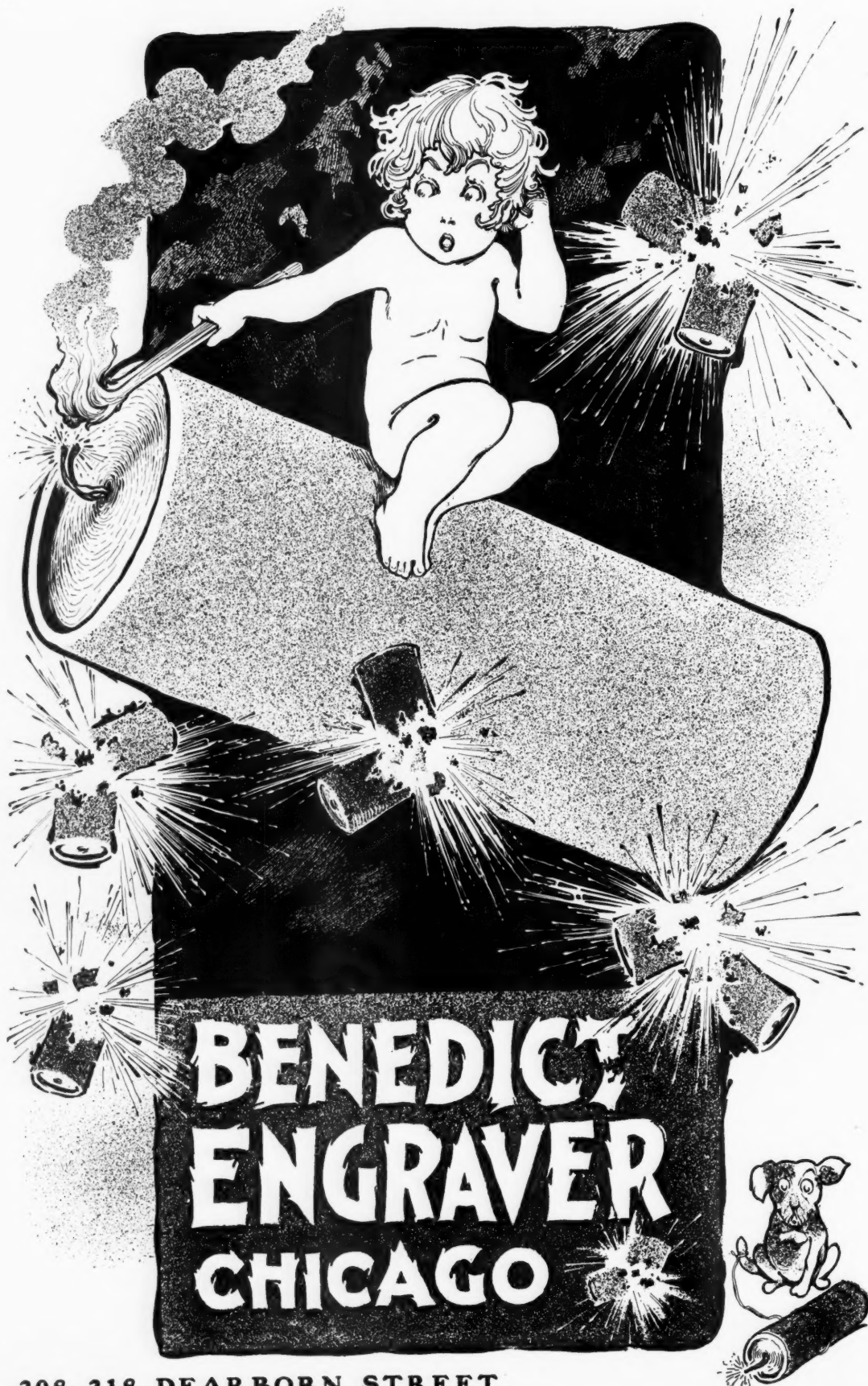
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SUCH EXPRESSIONS AS THE FOLLOW- ING MAKE THE PUBLISHER PROUD

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My Dear Sir,—About the beautiful book to which you have called my attention — The Rubaiyât of Mirzâ-Mem'n.

I read it; twice running. Later I examined Braunhold's illustrations, and all this with a full and honest endeavor to find fault, turning the pages in all lights to discover slips in typography, and especially in presswork. I was disappointed. I do not know when, if ever, I have seen a handsomer piece of printing.

When an honest citizen of my build — be-
devilled for many years by the idea that poetry
writing is a by-gone faculty and convinced that
Gray's "Elegy" and "Endymion" can never
again be repeated — tells you that he has noth-
ing whatever to say, you may take it as, so far
as he is concerned, a high compliment. There
is nothing wrong about your Rubaiyât. So far
as the work of your presses is concerned I
think you may look for criticism of it only from
some other craftsman in the same line.

I was also anxious to find some little slip
in the work of the poet; the slip of a syllable
in the cadences of the lines; a slight lameness;
a weak line inserted because of a desire to
make its convenient last word rhyme with its
corresponding line above; any of the little
things that one finds in almost every modern
effort in rhyme-writing. I did not find these
things. There is only one line I would
(if I could) change. My only objection to the
subject-matter is that it is a feast for the gods
whose extensive menu contains nothing but
rich desserts. Taking it up and laying it down
again and absorbing as much as he can at one
sitting, it will take a man a year to really read
that book.

Most truly yours,

JAS. W. STEELE.

▲ ▲ ▲

CHICAGO, June 20, 1901.

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My Dear Sir,—As an example of artistic
typography and bookbinding, and an exempli-
fication of original ideals in the way of illustra-
tions and their photographic reproduction, the
Rubaiyât of Mirzâ-Mem'n, just issued from
your presses, is worthy of commendation.
Each page is adorned with a border in har-
mony with the verse, and the paper used is the
finest created. One marvels at the perfection
of the printers' handicraft which this edition
typifies. Many of the stanzas are literally para-
phrased from McCarthy's masterly transla-
tion, and the cadency of each line, the ennob-
ling thought of each complete and the grandeur
of the poem as a whole, lifts one from the sordid
affairs of life into the realms of a broader and
nobler sphere. To the printer and the allied
trades this publication will prove a worthy in-
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and to the casual reader an inspiration.

JAMES HIBBEN.



Come, fly with me, to where wild surges moan
Around some Coral Isle, to man unknown;
There plummy palms are mirrored in the deep;
And there, together, live and love alone.

THE BOOK is printed from a new font of Satanic type, in small quarto size, with a decorative border to each page, and twelve full-page half-tone illustrations from powerful designs by Mr. L. Braunhold, hand-tooled by R. R. Hess—every detail of manufacture being executed in the well-known style of The Henry O. Shepard Company. Size of book, 7¾ x 9¾ inches. The book is in two forms, and will be sent by express prepaid, as follows:

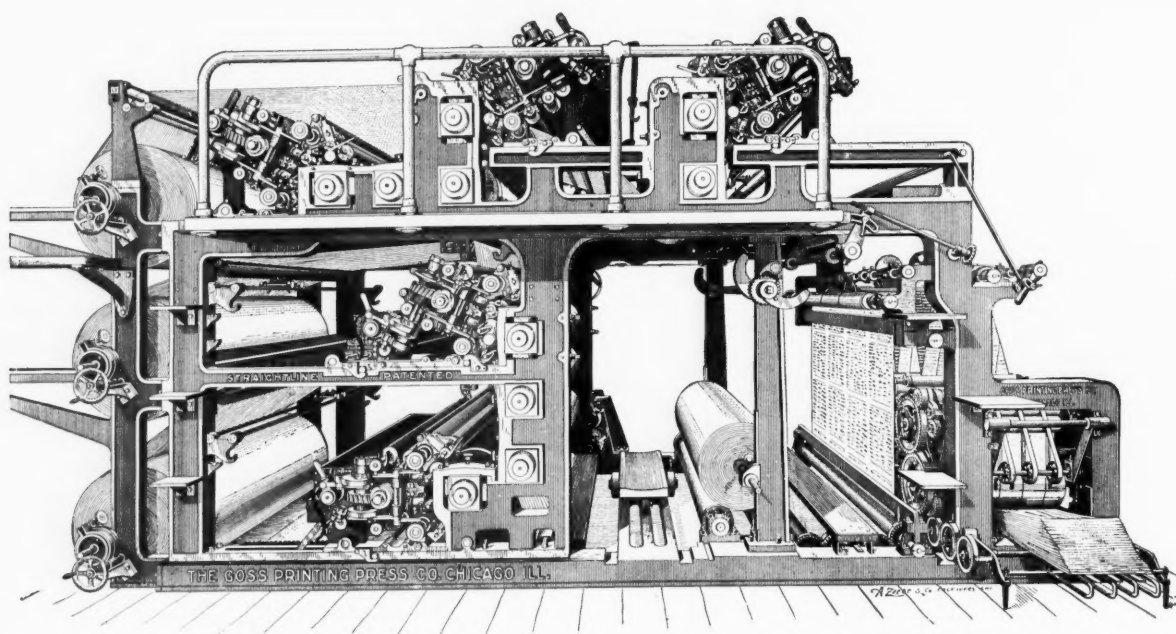
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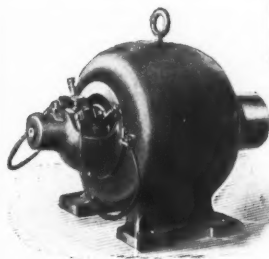
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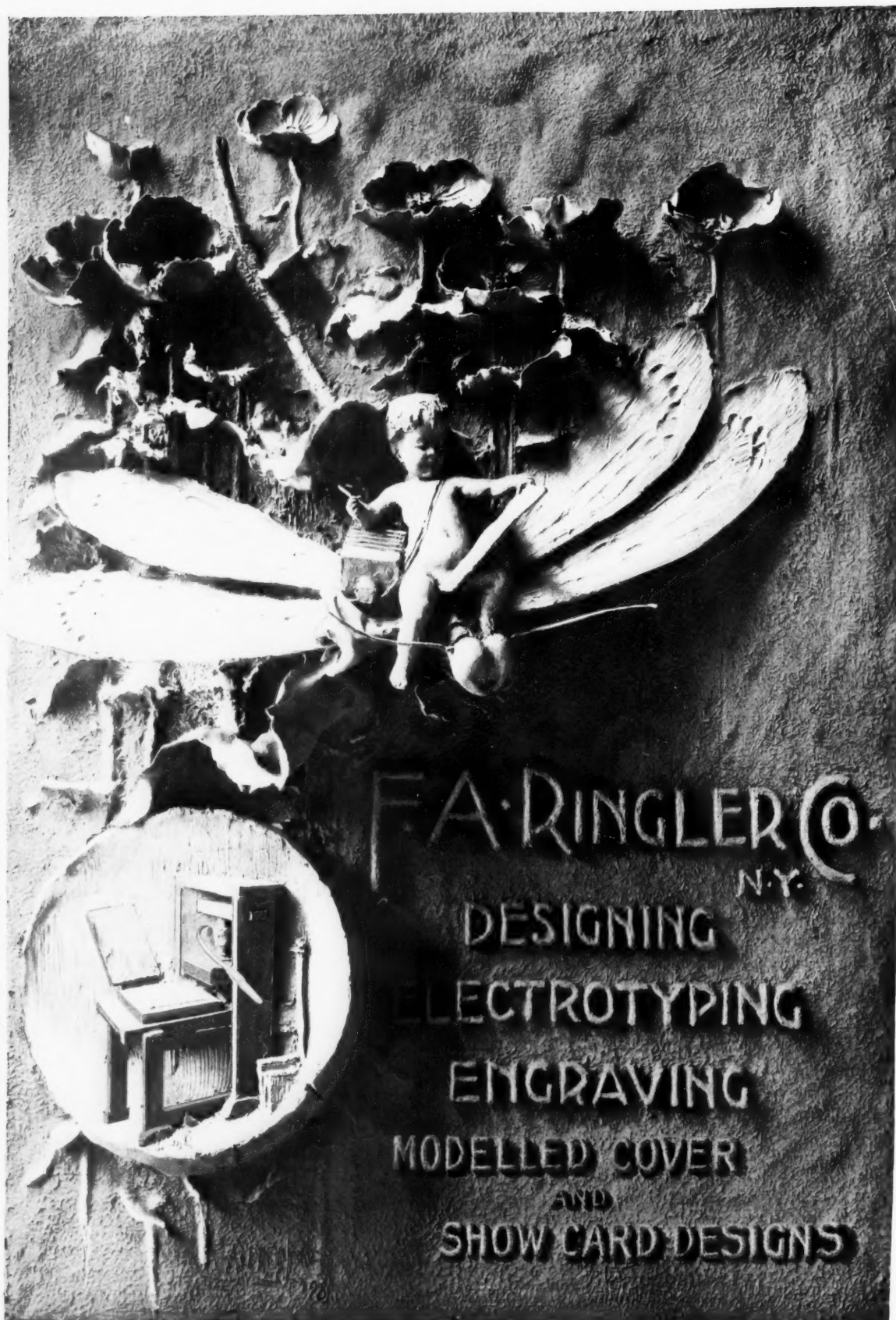


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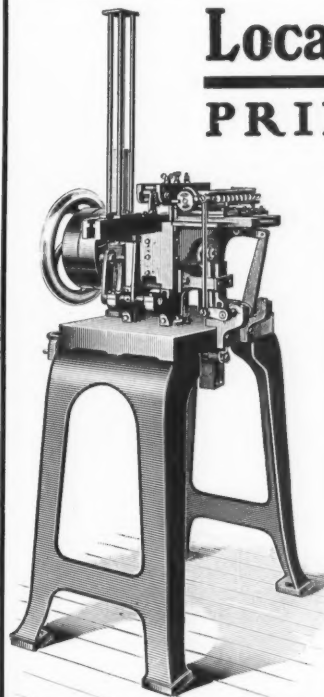
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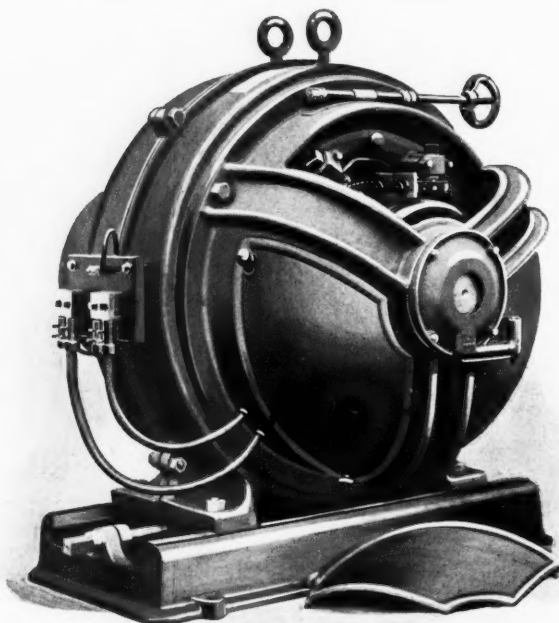
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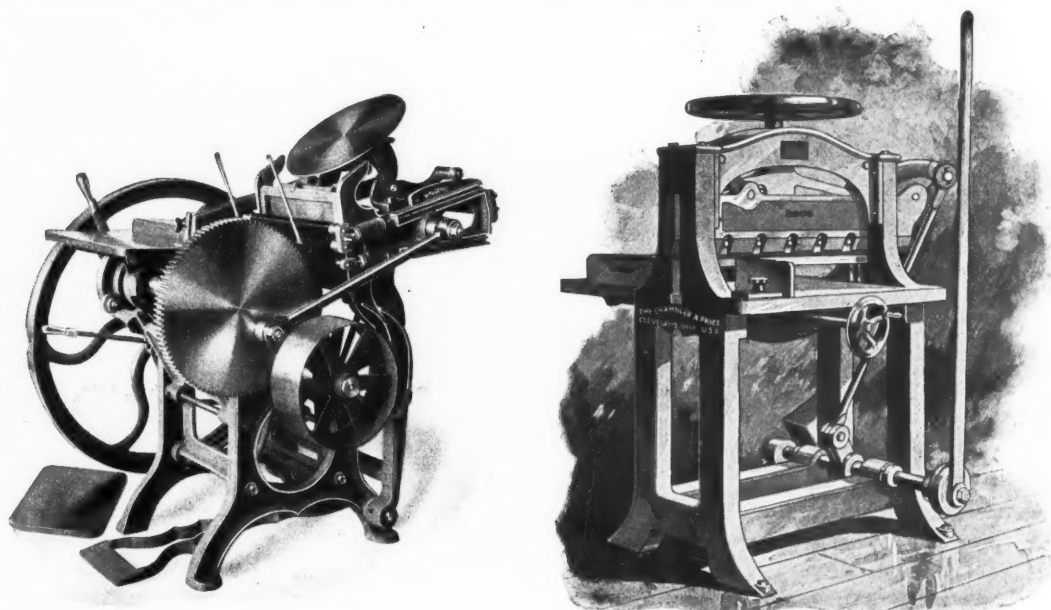
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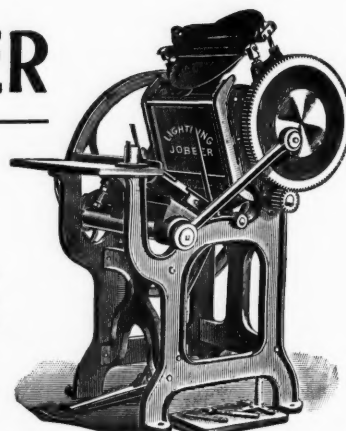
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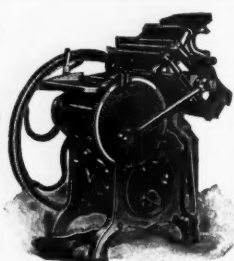


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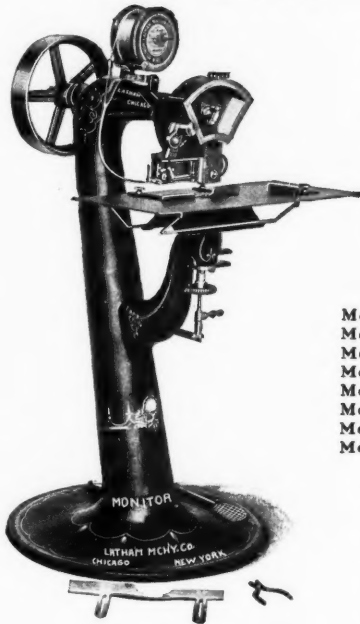
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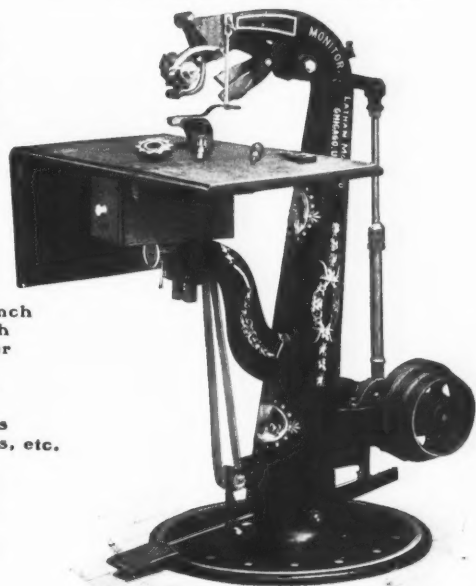
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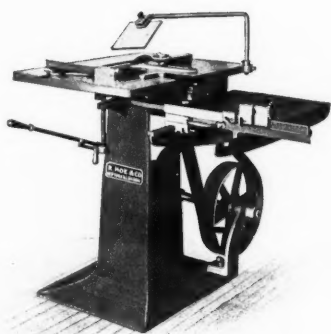
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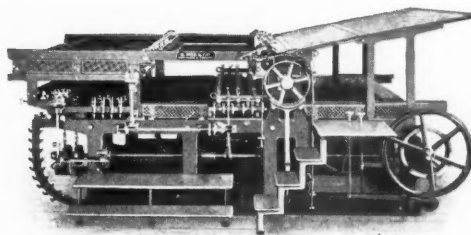
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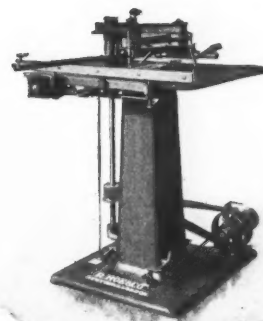
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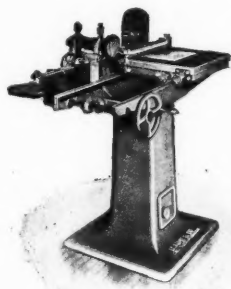
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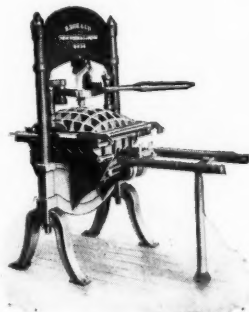
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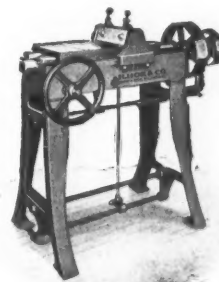
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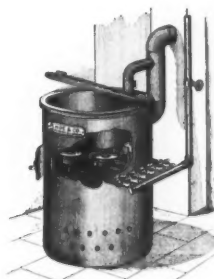
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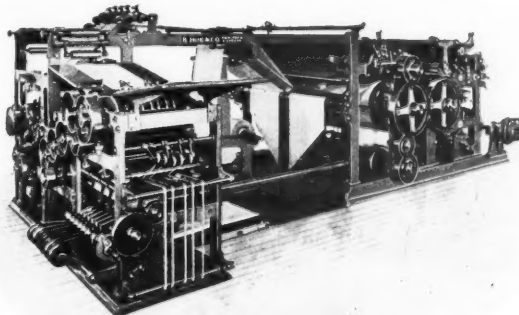
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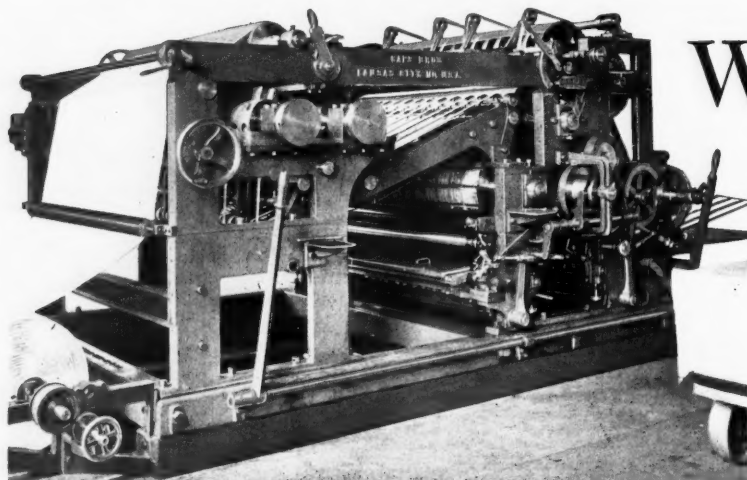


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